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THE ART COLLECTIONS OF THE NATION

SOME RECENT ACQUISITIONS

WITH ARTICLES BY W. T. WHITLEY

1920

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EDITED BY GEOFFREY HOLME
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THE EDITOR DESIRES TO ACKNOWLEDGE HIS INDEBTEDNESS TO THE AUTHORITIES OF THE MUSEUMS AND GALLERIES WHO HAVE ASSISTED HIM IN THE PREPARATION OF THIS VOLUME BY FURNISHING HIM WITH PARTICULARS OF RECENT ACQUISITIONS, AND BY GRANTING HIM PERMISSION TO REPRODUCE MANY OF THE MORE IMPORTANT WORKS.

THE ORIGIN AND EARLIER HISTORY OF OUR NATIONAL COLLECTIONS

CHAPTER ONE

FORTUNATE as we are in the possession of splendidly equipped public galleries and museums to which rich and poor alike have free access, it is difficult for us to realise that in the eighteenth century millions of English men and women lived and died who never had an opportunity of seeing even a tolerable picture or work of art of any kind, although the period was one in which many of our finest paintings were produced. These, even after the institution of public exhibitions in 1760, were seen by only a fraction of the population, and the collections of Old Masters in the Royal Palaces and the great houses of the nobility were so jealously guarded that a poor man had no chance of admission to the rooms in which they were placed unless he entered them as a workman or a servant. Had he been an Italian, a Spaniard, a Frenchman, or a Fleming he might have had opportunities of studying masterpieces of art in the churches of those countries; but his own churches were almost bare of paintings, and the only picture gallery at his command was the print-shop window.

It was a barren prospect enough for the ordinary picture lover, but to the professional art student the lack of good examples was a grave disadvantage. Only in one public place might he by chance sometimes find them, and that was the auction-room, and thither went all the pupils of the London artists. Benjamin West's biographer, when speaking of his early days, says:—"A fine old picture was then rarely seen except at a sale, and many of our most promising students never saw a Rubens or a Vandyke except at a public auction." Indeed, the country student coming to London for the first time esteemed it a great privilege to be able to visit auction rooms. Northcote, writing home to Devonshire soon after he had become Sir Joshua's apprentice, says joyfully: "When I was at Plymouth I was glad to walk ever so far to see a picture by Sir Peter Lely or Vandevelde, but now I can see new ones almost as often as I choose, for there are picture sales very frequent where there are paintings of all the greatest masters. Among them very lately I have bought for Sir Joshua a full length as large as life of a naked figure tied to a tree to be flayed, by the famous Michael Angelo, a real original." A rustic of young Northcote's standing could, however, see pictures sometimes in the small travelling galleries that then went from town to town and fair to fair, showing works of art to which great names were attached as courageously as that of Michael Angelo was to the canvas purchased by Sir Joshua, and, supported by a musician or two, appealed strongly to

a public that was not too particular about the authenticity of the works displayed. Such a gallery was that of Motet, who was on the road in England for many years after the middle of the century, and thus acclaimed the masterpieces of his collection when he took it to Ipswich in 1761:—

"Will continue but for a few days—at the King's Head, Ipswich.
(Prices for Gentlemen and Ladies 1s. each. Servants 6d.)
Mr. Motet's fine Paintings, done by the celebrated Raphael, and are as follows:—
(1) Our Saviour bound to a Pillar and scourged by the Jews.
(2) The Jews fixing a Crown of Thorns on his Head, one putting a Reed in his Hand and mocking him.
(3) Our Saviour appearing to St. Gregory.
(4) St. Francis, the Seraphical Father.
(5) St. John the Evangelist, the beloved Disciple of our Saviour.
(6) A Medona on a Gold Plate, representing our Saviour, the Virgin Mary, and St. John the Baptist.
And his curious six pieces of Marble Sculpture which represent the Sufferings of our Saviour from his Last Supper to his Crucifixion, also his appearing to the Holy Woman in Galilee, in upwards of 400 fine Figures in Relievo. They were designed as a Present for the French King, but taken in the last War. Books published giving a just description of these excellent Sculptures to be had at the place above mentioned.
A sober and honest Man that blows a French Horn or Trumpet well may have good encouragement.
N.B.—And now added, an Inimitable Figure in German Agate, giving a striking Resemblance to our Saviour's dead Body."

No doubt Motet's so-called Raphaels were rubbish, but the fact that galleries such as his were supported suggests that there was a public desire for pictures, and that the English were not so inappreciative of the arts of painting and sculpture as some foreigners supposed.

It was not appreciation but opportunity that was wanting, and this was proved by the success of the exhibition of pictures by Hogarth and others opened at the Foundling Hospital about 1746. The pictures had been given to the Hospital by the exhibiting artists, they were the only ones on public view in London, and on Sundays when they were shown the rooms in which they were hung were thronged with visitors. They seem, however, to have been visited principally by the upper and middle classes, as the Foundling picture gallery is generally spoken of by contemporary writers as a fashionable lounge. To-day the poorest are entitled to visit our galleries and museums by right and not by favour, but it was not so at this time.

Hogarth's friend Rouquet, the engraver, when in writing about England he mentions the auction rooms as the public picture galleries of London, makes it clear that the lower classes were not admitted, for he says that police officers were stationed at the doors to keep them out. However, the auctioneers had some reason for taking this precaution, as I shall show when describing the failure of the open exhibitions held a few years later at the rooms of the Society of Arts.

The private collections in great houses were, as I have said, jealously guarded, and when permission to see them was granted it was only the well-to-do who could afford to avail themselves of the privilege. There are frequent complaints in the journals of the time of the rapacity and insolence of the servants whose duty it was to show the pictures to strangers, and when Carlo Vanloo, the French King's painter, came from Paris in 1764 to see some of the English collections, a writer in one of the newspapers warned him that he had better have stayed at home. The writer thought that Vanloo could have no idea of the trouble and expense of viewing these collections :—

> "These indeed are great, so that many persons who would be glad to see them do not think it worth their while to pay this double tax. The fawning, cringing addresses to those who have it in their power to show them, together with their gaping expectations of what you will give them, is very disagreeable; and, what is still worse, if you do not satisfy them according to their liking it is ten to one but you are insulted. However, when M. Vanloo is informed of these scandalous customs of ours he may remove one difficulty by taking care not to go to these places with empty pockets."

I do not know how Vanloo fared when viewing pictures in English country houses, but it is to be hoped that the French King's painter received more courteous treatment from the custodians than was accorded to a French King in person who visited Blenheim some years afterwards. The correspondent of a contemporary magazine who described what happened says that he went to the Duke of Marlborough's palace to see the pictures, and "after paying the fines which are imposed at two or three passes" he was told that Louis the Eighteenth, at that time living in exile in England, was then going through the rooms and that he might accompany the Royal party if he chose. He was astonished to see the King in a palace that had been built by Parliament as a reward for a general who had so often humbled the Bourbons in the field, especially as the walls of Blenheim were covered with graphic representations of the triumphs of the Duke of Marlborough, and thought that in visiting Blenheim Louis the Eighteenth must be doing a voluntary penance. He says of the guide who took the King through the rooms :—

> "The Ciceroni performing this delicate task was, however, the ordi-

nary showman dressed out in the tawdry livery of his office; flippantly sporting his 'Mounsheers,' his 'Lewis's' and other John Bullisms, and vaunting about the thousands of the Mounsheers who were killed, taken prisoners, etc., in every battle. In vain did I take him aside and apprise him that the decencies of hospitality and the quality and intelligence of the visitors rendered fewer explanations necessary. 'I likes it,' he said, 'I likes to tell him the truth,' winking his eye at the same instant and smiling with excessive gratification.

"When he came to the Battle of Malplaquet he entered into a flourishing rhodomontade about the vast superiority of the French in numbers, their total rout, etc.; when Louis a little piqued exclaimed 'Yes, it was a very bloody battle.' 'Ah,' said the fellow, 'twenty thousand of the Mounsheers were killed on the spot.'"

The writer does not say how much was extorted from him for seeing the pictures, but from the Royal party the guide received a guinea. He says the King spoke English fairly well and seemed to have good taste in art, although he praised "some faded groups of Sir Joshua Reynolds representing some matter of fact figures in the uncouth costume of 1770."

In 1760 the experiment was made for the first time of admitting the public without charge to an exhibition of pictures that was open every day. Until this year there had been no exhibition of modern pictures in England other than those shown at the Foundling. Encouraged by the appreciation of these works, a group of artists, which included Reynolds, Richard Wilson, and Hayman, approached the Society of Arts, then established in the Strand, and begged the loan of the Society's large room, in which their works might be shown for a few weeks in the spring. The Society, which had been recently formed to encourage not only the fine arts, but science and manufactures, agreed to lend the room, but only on terms, one of which was that the exhibition should be open at certain hours to all persons free of charge. The artists, wiser in their generation than the members of the Society, strongly opposed this proposal, but were obliged to yield and to be content with permission to charge sixpence for a catalogue.

The attempt of the Society of Arts to obtain the widest privileges for the public at large was commendable, but the experiment of free admission was made too soon, and was destined to fail. The London mob of the eighteenth century was notoriously turbulent and destructive, and the police as notoriously inefficient, and acts of vandalism were frequent. The Committee of the Society evidently feared trouble, as in making arrangements for the exhibition its officers were bidden "to prevent all disorders in the room, such as smoking, drinking, etc., by turning the disorderly persons out"; and by a special instruction all liveried men-servants—the curse of eighteenth-century London—were excluded.

These regulations proved of little avail, for the exhibition was visited day after day by a crowd so large and so unruly that although the room was of no great size, judged by modern standards, four, six and finally eight constables, in addition to the Society's officers, had to be employed to maintain order. It was unfair to the artists that pictures should be shown in such conditions, and as in the following year the Society again declined to lend the room unless " the exhibition should be free and open to the public, at proper hours and under proper regulations," Reynolds and all the other painters of standing withdrew from the scheme and hired a room on their own account at Spring Gardens, near Charing Cross. They decided to charge a shilling for a catalogue, without which none should be admitted, " because the exhibition of last year was crowded and incommoded by the intrusion of great numbers whose stations and education made them no proper judges of statuary or painting, and who were made idle and tumultuous by the opportunity of a show."

Peace reigned henceforth at Spring Gardens; but " many tumults and disorders " attended the exhibitions at the Society of Arts, composed chiefly of the work of third and fourth rate artists, which were maintained for two or three years. But after 1764 the attempt to continue them was abandoned, and it was not until sixty years had passed that the managers of any society or institution in London ventured to give unrestricted free admission to a gallery of pictures.

CHAPTER TWO

In 1759, almost contemporaneously with the inauguration of picture exhibitions in England, the Government opened the British Museum, now the most famous institution of its kind in the world. Its beginnings were modest enough. Six years before its foundation died Sir Hans Sloane, a former Court physician, who owned the Manor of Chelsea, where his name still survives in connection with Sloane Street and Hans Place. At Chelsea he had formed a museum of his own that was famous in its day, and was visited by Royal personages and many distinguished foreigners. He had spent fifty thousand pounds in forming it, and he offered it to the nation if twenty thousand were paid to his heirs, " on the condition that it should be preserved entire for the benefit and use of the public and that free access should be given to it."

Sir Hans, who had been one of Queen Anne's doctors, was in his ninety-third year when he died in 1753. An interesting glimpse of the originator of the British Museum was given in 1821 by Thomas Martyn, the Cambridge Professor of Botany, then himself an octogenarian. Martyn, who was born and bred in Chelsea and regarded Sir Hans as one of his patrons, said of him :—

" The condescension of the venerable and amiable old gentleman to

me when a schoolboy will never be forgotten by me, and his figure is even now presented to my eye in the most lively manner as he was sitting fixed by age and infirmity in his arm chair. I usually carried a present from my father of some book he had published, and the old gentleman in return always presented me with a broad piece of gold, treated me with chocolate, and sent me with his librarian to see some of his curiosities. It appears now like looking into other times."

The Government, after purchasing the old physician's collection, which included objects of natural history, books and manuscripts, added to them the Cottonian manuscripts which had been bequeathed to the country as far back as 1700, and purchased for their reception Montagu House, which stood on the site of what is now the British Museum. The cost of the house and its grounds was not considerable, but a large sum was spent in fitting it up for its new use, and some of those who took part in the discussion of premium bonds may be interested to know that the charges for reconstruction were defrayed from the profits of a State lottery organised for the purpose.

When Montagu House was opened as the British Museum in 1759 the Government did not forget Sir Hans Sloane's condition, that free access should be given to his collection; but the access, although free in the sense that it was gratuitous, was so hedged about by conditions that it seems as if the Trustees, suspicious of the behaviour of the common people, did their best to keep them outside. There was no walking in and out through the swing doors in those days, no wandering from room to room unattended and with the ability to return to any of them at will, the conditions in which alone a museum is really enjoyable.

Many years had to elapse and many lessons had to be learned by the public before that desirable state of things was to come to pass, but even in the existing circumstances the rules of the infant British Museum appear to have been unnecessarily onerous. The prospective visitor was in the first place requested to call at the lodge and leave with the porter a statement of his name, condition, and place of abode, which was entered in a register and submitted to the Librarian, who, if he approved of the particulars, granted a ticket of admission. This was given to the applicant when he called for it, and if he chose to attend on the date inscribed on the ticket he and nine others similarly favoured were led through the Museum by one of the staff. Only sixty persons in all were admitted on each day, and this was the practice for at least a quarter of a century, as we know from the doleful account of a visit in 1784, written by William Hutton, the Birmingham antiquary and bookseller. Hutton, always ardent in pursuit of knowledge, paid a brief visit to London and was anxious to see the famous Museum of which he had heard so much. Time was too short to obtain a ticket officially, and he was

warned by his friends that the silver key, efficacious in so many places, would be useless there. However, Hutton managed to find someone with a ticket who agreed to surrender it for a consideration, and he, to use his own expression, " feasted upon his future felicity " until he arrived at the Museum at eleven o'clock on the morning of December 7th :—

" We assembled on the spot, about ten in number, all strangers to me, perhaps to each other. We began to move pretty fast, when I asked with some surprise whether there were none to inform us what the curiosities were as we went on? A tall, genteel young man in person, who seemed to be our conductor, replied with some warmth, 'What! would you have me tell you everything in the Museum? How is it possible? Besides are not the names written upon many of them?'

" I was too much humbled by this reply to utter another word. The company seemed influenced; they made haste and were silent. No voice was heard but in whispers. The history and the object must go together; if one is wanting the other is of little value. I considered myself in the midst of a rich entertainment consisting of ten thousand rarities, but like Tantalus I could not taste one. It grieved me to think how much I lost for want of a little information. In about thirty minutes we finished our silent journey through this princely mansion which would well have taken thirty days.

" I went out much about as wise as I went in, but with this severe reflection, that for fear of losing my chance I had that morning abruptly torn myself from three gentlemen with whom I was engaged in an interesting conversation, had lost my breakfast, got wet to the skin, spent half-a-crown in coach hire, paid two shillings for a ticket, been hackneyed through the rooms with violence, had lost the little share of good humour I brought in, and came away quite disappointed. Hope is the most active of all humar passions. It is also the most delusive. I had laid more stress on the British Museum than on anything I should see in London. It was the only sight that disgusted me."

Hutton compared his depressing experiences at Montagu House with those at Don Saltero's little museum of curiosities at Chelsea, where, after furnishing him with a book that explained everything in the collection, the custodian allowed him to take his own time and entertain himself.

The British Museum collections were of value to scholars if not to casual visitors and sightseers, and they increased steadily during the generation that followed its establishment. Its acquisitions—chiefly gifts, for its purchasing funds were small—included some paintings, and in 1777 there seemed to be a chance that the Museum might become a national repository of pictures. The great Houghton collection, formed by Sir

Robert Walpole, was in the market, and a proposal to purchase it for the State was supported in Parliament by John Wilkes, whose speech showed him to be in advance of most statesmen of his time in appreciation of the value of the arts. He complained that the British Museum possessed few valuable pictures, although the country was anxious to found an English School of painters :—

"If we are to rival the Italian, the Flemish, or even the French School our artists must have before their eyes the finished works of the greatest masters. Such an opportunity, if I am rightly informed, will soon present itself. I understand that an application is intended to be made to Parliament that one of the first collections in Europe, that at Houghton made by Sir Robert Walpole, of acknowledged superiority to most collections in France and scarcely inferior even to that of the Duke of Orleans in the Palais Royal, may be sold. I hope, Sir, it may not be dispersed, but purchased by Parliament for the British Museum."

Wilkes suggested that "a noble gallery" should be built in the garden of the British Museum for the reception of the pictures, and hinted that the acquisition of the Houghton collection would in some degree alleviate the concern felt by every man of taste at being deprived of the pleasure of seeing those prodigies of art the Cartoons of Raphael. King William the Third, he said, though a Dutchman, really loved and understood the polite arts, and built a suite of apartments at Hampton Court for the Cartoons, which remained there until this reign, and could be seen by those who visited the Palace. "At present they are perishing in a late baronet's smoky house at the end of a smoky town."

Parliament, unfortunately, did not vote the money for the purchase of the Houghton collection, which was sold to Russia, and the "noble gallery" of which Wilkes had visions, was never built. The removal of the Cartoons from Hampton Court by George the Third, to which he refers, had been the cause of many unfavourable comments, for it was believed that the famous drawings had suffered injury in the process. The "late baronet's smoky house," was Buckingham House, now Buckingham Palace, which George the Third had bought some years before from Sir Charles Sheffield.

The scheme mentioned by Wilkes for making the National Gallery a division of the British Museum had many supporters, and was revived more than once in after years, but nothing came of it, although the idea of making a national collection of pictures somewhere and of some kind was never allowed to drop. It was the excellent and frequent theme of that sometimes wrong-headed painter James Barry; and it found another staunch supporter in Noel Joseph Desenfans, a well-known dealer or semi-dealer of French extraction, who was long the acquaintance, and

the occasional butt, of Sir Joshua Reynolds. It is not, I think, generally known that the first picture bought by Desenfans, a Jordaens, was acquired from Sir Joshua.

Desenfans urged the need for a National Gallery in his book published in 1799, "A Plan: preceded by a short Review of the Fine Arts," and in it he intimated that he should be prepared to support a scheme for a gallery with money or pictures, or both. Unfortunately he died in 1807, but it so happened that a few years afterwards his large collection of pictures became in a sense public property. How this came about is a curious story. His closest friend, who lived in his house, was the painter Sir Francis Bourgeois, R.A., and when Desenfans died he left his collection to Bourgeois. His house in Charlotte Street and its appointments Desenfans left to his widow and Bourgeois jointly; "and as it is my wish that my wife and Sir Francis should continue to live in it together I give the said house with the furniture books plate and linen to the survivor of them." He seems to have feared that his widow would disapprove of some of the conditions of his will, as he ordained that if she declined to live in the house with Bourgeois she was to sacrifice her share.

However, this singular arrangement appears to have worked well, for when Bourgeois died, only four years after his friend, he left all his furniture and pictures to Mrs. Desenfans for life; and, after her death, to the Master, Warden and Fellows of Dulwich College, to be "kept and preserved for the inspection of the public." He left two thousand pounds to prepare the west wing and the old gallery of Dulwich College for the reception of the pictures, and the interest of ten thousand pounds for their maintenance and for the salaries of the officers appointed to look after them. On examination the old gallery was found to be unsuitable, and Mrs. Desenfans thereupon offered six thousand pounds towards the building of a new gallery, which was designed by Sir John Soane.

Mrs. Desenfans did not long survive her husband and co-heir. She died in 1814, before the new gallery was completed, and she left to Dulwich College a quantity of silver plate, dinner and dessert services, a large dining table, and a variety of other things, together with the sum of five hundred pounds, the interest of which was to be expended on entertaining, with the use of the equipment above mentioned, the President and Council of the Royal Academy each year on St. Luke's Day. She desired that her remains "with those of my late dear husband, Noel Joseph Desenfans, Esq., and of my late dear friend Sir Peter Francis Bourgeois," should be deposited in the mausoleum which had been built as an annexe to the picture gallery at Dulwich. Agreeably to her wishes, the body of Desenfans was brought from Charlotte Street, where it had been preserved for seven years in a lead case, and at Dulwich this

singular but generous trio sleep together among the pictures they preserved for the use of the public. Annual garden parties have now been substituted for the Academy dinners, which, however, were held for many years in the gallery adjoining the mausoleum; and on these occasions the resting-place of the donors of the collection was used by the waiters as a receptacle for reserves of viands, wines, plates and cutlery.

There were pictures at Dulwich long before the new gallery was built; pictures, however, whose interest was largely antiquarian, and therefore attracted little attention from the public. But the Desenfans collection included a number of distinguished canvases, and from the day it was first on view Dulwich became to the Londoner a centre of artistic interest. Although tickets were needed to obtain admission, they could be obtained without charge from Colnaghi and other leading printsellers. There was nothing else in the kingdom like Dulwich, which was the nearest approach so far to the long expected National Gallery, and the pictures attracted numbers of visitors. Among them was William Hazlitt, who wrote a well-known article on the collection which he had known before, when it was in Desenfans' house. Hazlitt thought the pictures looked better there, where they were distributed in a number of small rooms and seen separately and close to the eye, than at Dulwich.

At this time, although the National Gallery remained visionary, the opportunities for seeing and studying good pictures were becoming more frequent. It is true that at the beginning of the nineteenth century the auction room was still the picture gallery most frequented by art students and artists, but it was no longer the only one. Wealthy owners of collections were beginning to realize their obligations to the community, and were opening their galleries or lending pictures from them for students to copy. To the Royal Academy School the King lent one of the Raphael Cartoons (the *Ananias*); and another priceless work, Titian's *Bacchus and Ariadne*, was lent to the School at the same time by Hamlet, the rich jeweller, Thackeray's "Mr. Polonius."

Lord Stafford, who set the fashion for admitting the public to London collections, is said to have shown more taste and spirit than any of his contemporaries in his exertions to promote and encourage the fine arts. "His throwing open of his splendid mansion in Cleveland Row for four or five months in the year, to gratify the amateur, and exhibit to the nobility, connoisseurs, etc., the productions of English artists, many of which he has recently purchased at the most liberal prices, is better calculated to excite a spirit of competition, promote the English school, and hold out a grand and patriotic example to other men of rank, than any plan that has been hitherto adopted." Lord Stafford, who was thus praised by a contemporary journalist, was afterwards created Duke of Sutherland, and was the grandfather of Lord Ronald Gower.

The opening of galleries at great houses was all to the good, but it was not directly beneficial to the lower classes who had little or no chance of entry. Tickets of admission were by no means granted to all comers, and they were available only on certain days and hours and in certain conditions of weather. As a rule, no one was admitted unless the day was fine and there was no chance of mud or dirt being carried into the rooms on the feet of visitors. A notification to this effect was sometimes printed on the tickets, and as late as 1850 a line on the invitations to the gallery at Grosvenor House reminded the holders that they were to wipe their boots on the mat before going in. Perhaps the reminder was necessary, for Mrs. Jameson, who knew the private collections of her time as well as anybody, declares that the hospitality of their noble owners was too frequently ill-bestowed :—

> "With the deepest conviction of the moral obligation and responsibility of those who possess the means of improving and refining their contemporaries, I have felt the deepest disgust for the manner in which I have seen the gracious feeling and intention abused. We can all remember the public days at the Grosvenor Gallery and Bridgewater House. We can all remember the loiterers and loungers, the vulgar starers, the gaping idlers we used to meet there—people who instead of moving amid these wonders and beauties 'all silent and divine,' with reverence and gratitude, strutted about as if they had the right to be there, talking, flirting, peeping, and prying, lifting up the covers of chairs to examine the furniture, touching the ornaments—and even the pictures!"

A curious description of a visit in 1810 to the picture gallery at Grosvenor House on one of the public days is given by John Burnet, the engraver and writer on art, in his little-known book, "The Progress of a Painter," which is the supposed history of the first year in London of a young Scottish art student named Knox. The book is unusual from the fact that Burnet has introduced into it real characters in the world of art of the time, and, while admitting slight anachronisms, claims that the characters drawn are those of men with whom he was on the most intimate terms, and that he expresses their views "nearly in the very words I have heard them utter."

Sir David Wilkie, who figures prominently in the story, and is no doubt accurately studied, sends young Knox a ticket for Lord Grosvenor's gallery, which he visited on one of the Fridays in June, when it was open, to find the room crowded with people of rank and fashion, and a small sprinkling of artists. Among the artists he is glad to recognise a friend from Edinburgh, Thomson of Duddingston, minister and landscape painter. While they are talking a "red-faced, square, short man" greeted Thomson, who, after a friendly passage at arms with the new-

comer, introduces him to Knox as Mr. Turner "the sole patentee of sunshine." Turner, who is not too civil, goes off in a great hurry when he sees approaching Mr. William Seguier, the picture dealer, expert and authority on the Old Masters, who afterwards when the National Gallery was founded was appointed its first Keeper. "I will leave you now," said Turner, "in the hands of Mr. Seguier, as he deals in the black masters, and light and darkness cannot exist in the same spot."

Knox thought Turner unpolished and declared that his words were so cold that they became icicles before they reached him; but he was sorry that he went before he could ask him what pictures he liked best in the Grosvenor House collection. Seguier, however, told Knox that Turner would have been chary of giving an opinion. "Had he been bred a solicitor he would have put his conversation (even at his client's dinner table) down in his bill. But the pictures I have found him standing before here are the view of *Tenters' House*, and the *Sea-Shore* by Gainsborough."

Seguier, of whom I shall have more to say in connection with the establishment of the National Gallery, is sketched by Burnet as a good-natured, friendly kind of person who, before going off to talk to Sir George and Lady Beaumont, offered Knox a ticket for Mr. Hope's famous collection. Thomson of Duddingston congratulated his young fellow countryman. "You will find Mr. Seguier a valuable acquaintance," he said, "and when your pictures arrive at the state to deserve patronage Seguier will procure it for you, as he is hand in glove with all the picture buyers and patrons in England."

CHAPTER THREE

Thomas Hope, for whose splendid gallery in Duchess Street Seguier gave a ticket to the supposititious Knox, was one of a select committee appointed to organize a new and highly important society for the furtherance of the arts. This was the British Institution of which the originator and principal promoter was Sir Thomas Bernard, a man famous for his philanthropy and, although of English birth, a graduate of Harvard.

The British Institution was founded under the patronage of the King by a group of wealthy subscribers that included most of those who nearly twenty years later were chiefly instrumental in founding the National Gallery; and a considerable proportion of the profits of the Institution was expended on pictures that were afterwards presented to the Gallery. These included *The Consecration of St. Nicholas*, by Paul Veronese; *The Vision of St. Jerome*, by Parmigiano; *The Holy Family*, by Sir Joshua Reynolds; and *The Market Cart*, by Gainsborough. Copley's *Death of the Earl of Chatham*, now, unfortunately, removed to the

House of Lords, was also acquired by the National Gallery through the British Institution.

The original plan of the Institution was to encourage British painters and sculptors to produce works of imagination and invention. In their manifesto the subscribers stated that they were convinced that the pre-eminence which the imitative arts attained in certain distinguished periods of ancient Greece and modern Italy was produced not by fortuitous circumstances, but by great and splendid patronage :—

"Persuaded that our own countrymen are capable of the same excellence in the arts as they have attained in every branch of science and literature, we solicit that they may be encouraged to consider those excellent and immortal examples of the Grecian and Italian Schools as the objects not merely of imitation but of competition. We ask that professional taste and talent, and national patronage, be no longer confined to inferior objects, but that our artists shall be encouraged to direct their attention to higher and nobler attainments; to paint the mind and passions of man, to depicture his sympathies and affections and to illustrate the great events which have been recorded in the history of the world. . . We feel no apprehension but that the spirit of the British Artist will be awakened and invigorated whenever a free and fair scope shall be given to his talents—whenever he shall be stimulated by the same patronage as that which raised and rewarded the Italian and Grecian masters, a patronage without which, if we refer to historical evidence we shall find hat no high excellence in art has ever been attained in any age or in any country."

The supporters of this scheme for elevating the aims of British artists, and incidentally for the encouragement of the so-called "historical" picture, subscribed between them a sum of about seven thousand pounds, and the first duty of the select committee was to find a place in which the British Institution (or British Gallery, as it was afterwards commonly called) could hold exhibitions. They were offered several sites, one of which was in Bond Street, but fortunately for them just at this time the Shakespeare Gallery, built a few years earlier in connection with Alderman Boydell's well-known speculation, came into the market. They bought the lease for £4,500 and at once commenced operations.

At first the principal business of the British Institution was the management of a great annual exhibition of modern pictures on the lines of the Royal Academy; but this did not prevent the Academicians from contributing to the rival gallery, and occasionally carrying off the premiums given for the best works shown, which ranged from fifty to three hundred guineas. In fact the artist who profited most by the British Institution was the President of the Royal Academy, for in 1811 the Directors bought for three thousand guineas Benjamin West's *Christ Healing the*

Sick in the Temple, a sum enormously in excess of anything that had ever been paid before for a work by a British painter. But West, none of whose pictures is now thought worthy of a place in the National Gallery, was in his day mentioned, and mentioned seriously, as the rival of Michael Angelo and Raphael.

After the close of the first exhibition of modern pictures in the early spring of 1806 the Directors proceeded to develop another part of their plan, the establishment of a school of painting. Fine examples of the Old Masters were borrowed from the collections of the patrons of the British Institution, and in those months of the year when the modern exhibition was closed artists and students were admitted to the gallery to copy them. Among the pictures borrowed in the first season of the school of painting was the fine head by Vandyke now in the National Gallery, long believed to represent Gevartius but since identified as a portrait of Cornelius van der Geest. One of the twelve who copied it at the British Institution was Benjamin West, who, with characteristic vanity, attempted to improve it by adding to his copy of Vandyke's bust portrait two hands holding a book. In 1809 Wilkie, Haydon and Constable were all copying in the gallery. Admission was gratuitous, an important thing at a time when a fee of four pounds was demanded for permission to copy Raphael's cartoons. The conditions at the British Institution were practically the same as those at the National Gallery to-day. The privilege was one that ordinary students had only obtained before as a rare and exceptional favour, and the close intimacy they now enjoyed with the masterpieces of the older painters led to a larger appreciation of their work and an ever increasing desire for some permanent gallery in which great examples would always be available for study.

The appreciation of the Old Masters, alike by artists and the public, was further enhanced by the series of annual exhibitions of the works of deceased painters that was commenced at the British Institution in 1813. The first of these exhibitions, composed entirely of pictures and portraits by Sir Joshua Reynolds, was inaugurated by a banquet, given in the gallery, at which the guests included the Prince Regent and the Royal Dukes his brothers, the Ambassadors, the Cabinet Ministers, and a host of notabilities of all kinds. In the decade that succeeded, many of the finest examples of ancient art in English collections were shown at the British Institution and further prepared the people for the National Gallery they were now soon to acquire.

But before describing the foundation of the National Gallery it is necessary for me to return for a time to the British Museum at which there were many changes during the first twenty years of the nineteenth century. The old restrictions on admission, of which William Hutton wrote so indignantly in 1784, and the system of marching groups of visitors

through the rooms, none of them allowed to linger or separate from the others, were abolished for good and all in 1810, in which year a student, who signed himself "Ambulator," wrote to one of the magazines in joyful appreciation of the new departure. He described the new gallery then just completed for the accommodation of the Egyptian antiquities and the Townley marbles, and said :—

"The access afforded to the public both to this Gallery and to the other parts of the Museum has of late been so much facilitated as to be now, it may be justly said, incapable of further extension. Three days in the week (the Mondays, Wednesdays and Fridays) are now set aside for the free admission of all persons of decent appearance, from whom nothing is required but their inscribing their names in a book. They are limited neither in number nor in time, except the shutting of the house at four o'clock. A compendious catalogue, which is sold in the hall, points out the most remarkable objects contained in the collections. I must own that in my perambulations I was singularly gratified to find with what ease I could satisfy my curiosity, and by repeated and unrestrained visits to have the means of examining leisurely and attentively such articles as are the particular objects of my curiosity. Indeed the public must feel themselves very grateful for having such easy opportunities afforded them for improvement or rational entertainment."

This was the beginning of the freedom that we now enjoy in our museums and galleries, a freedom, however, that could not safely have been permitted a generation or two earlier. The general behaviour of the people had improved, for at the British Museum we hear of none of the trouble, the "tumults and disorders," that followed the free admission of the public to the Society of Arts' gallery in the Strand half a century earlier. The only riotous element at the British Museum was to be found among the art students drawing from the marbles, who, according to Redgrave, himself a worker there, early in the century indulged in free fights with very little interference from the authorities.

It was not only the improved conditions that gave a new interest to the British Museum at this period. Its recent acquisitions by gift and purchase had been of high importance, and in 1816 it obtained a collection of works of art that has no equal in any other museum in the world—the Elgin Marbles. Lord Elgin, to whom we owe the preservation of these inestimable treasures from the Parthenon, was our Ambassador to Turkey at the beginning of the century, and obtained from the Turkish Government permission for himself and the artists he employed "to view, draw and model the ancient temples of the idols and the sculptures upon them, and to make excavations and to take away any stones that might appear interesting to them."

The British Ambassador took a liberal view of this permission and engaged several hundred labourers to dig in and about the Parthenon, and finally brought away and sent to England a great number of sculptures and fragments that had adorned the temple on the Acropolis; so many indeed that a foreign contemporary witness protested that future travellers in Greece would have little reason to bless the memory of Lord Elgin:—

"This may be considered," he said, "the last gleaning of what had been spared by the successive spoilers of the ornaments of Greece. Not only have all movable works been carried away, but even many things which had hitherto been considered as immovable have been torn from the places where they had remained unmolested for thousands of years. Thus for instance the metopes of the temple of Minerva, in the Acropolis, which were ornamented with figures in alto-relievo have been all broken out of the wall and the round carved work on the tympans has likewise been carried away."

Lord Elgin's right to carry off the marbles has been questioned, but he defended his action, partly on the ground that the Greeks themselves made no objection but seemed pleased that the labours of the excavating staff meant money spent in Athens, and partly because the marbles were the prey of any who liked to mutilate or destroy them, and that removal was the best way to preserve them. The Greeks may have been as apathetic as Lord Elgin states; but when George Augustus Sala went to Athens many years afterwards his guide told him that the treasures of the Acropolis were moved at night to be shipped at the Piræus in order to avoid popular commotions. The Greek guide further assured Sala that when the wagons conveying them were on the way to the harbour the marbles themselves were heard to shriek and groan for grief at their expatriation!

However, expatriated they were, and Lord Elgin when he got them to London deposited them in the courtyard of his house in Piccadilly, in "a damp, dirty penthouse," according to Haydon, who, when he first saw the marbles, was astonished at their transcendent merit and begged to be allowed to draw from them. This was permitted by Lord Elgin, who was, however, very disappointed at the reception of his treasures by certain of the London connoisseurs, and notably by the eminent collector Payne Knight, who was regarded as a high authority on Greek art. Haydon says that when Lord Elgin was dining with some nobleman, Payne Knight called out to him across the table that he had lost his labour, that his marbles were overrated and were not Greek at all but Roman, of the time of Hadrian when he restored the Parthenon.

Lord Elgin, who had spent fifty thousand pounds in bringing them to England, had little knowledge of art or archæology and was not compe-

rent to dispute the points at issue with a man of Payne Knight's standing. The artists were both for and against the marbles, and Sir Charles Bell, the famous surgeon, gives in a letter of 1808 an amusing little glimpse of some of the rival professors, when Lord Elgin, to test the naturalism of his acquisitions, engaged Gentleman Jackson and other notable pugilists and men of muscle to pose side by side with the statuary.

"I had been grumbling for some days," said Sir Charles, "that comparisons of modern athletes and the antique had been making, and exhibitions of Jackson the boxer, etc., without my presence. On Saturday when I came home I found that Lord Elgin had called, and written a note requesting me to come and see an exhibition of the principal sparrers naked in his museum. I went and was much pleased. The intention was that we might compare them with the remains of antiquity. There were Flaxman, Fuseli, and several other Academicians. After the exhibition the Academicians showed excellent play—they were all making their remarks, all jealous of each other. Each had his little circle and all giving oblique thrusts at each other."

The question of the Elgin Marbles was a burning one for years in the artistic circles of London, and it resolved itself into a struggle between contending factions as to whether or not the Government should offer to buy them for the British Museum. Nothing was decided until Canova, then with an immense reputation that has not altogether stood the test of time, visited London in 1815 and declared the disputed marbles to be the finest things on earth. It is not unlikely that his opinion turned the scale, for in the following year these magnificent relics of the greatest period of the sculptor's art were bought for the Museum for £35,000. "Thus," said Haydon, "Lord Elgin, who might have had double from Napoleon, was £16,000 out of pocket from his love of his country. He was in my opinion and that of his friends very badly treated, to gratify a malevolent coterie of classical despotic dilettanti devoid of all genuine taste or sound knowledge of art." It was against these dilettanti that Haydon wrote his well-known letter "On the Judgment of Connoisseurs being preferred to that of Professional Men," which considerably enhanced his reputation, and without doubt helped to secure the marbles for the Museum and made it in this respect the envy of foreign artists. A year or two after they were added to the national collection Thomas Moore, the poet, then staying in Florence, went to the studio of Bartollini the sculptor, who had seen the Elgin Marbles in England. "He spoke rapturously of them," says Moore, "said he would give all there is in Italy for them, and that if he had a son to educate for a sculptor it is to England he would send him."

CHAPTER FOUR

"I fear that the grand National Gallery must be seen at present through a very long vista of approach" wrote Sir Thomas Lawrence, then President of the Royal Academy, to Samuel Woodburn, the picture dealer, in 1823. "Nothing more is said of it, and nothing was said of it—from authority. It was, I believe, of mere newspaper origin. Economy is the order of the day." There was probably nothing, as Lawrence said, in the newspaper story, yet the foundation of the National Gallery, which seemed to him so remote, was close at hand. Lawrence's letter to Woodburn was written on the 27th of January, only a few weeks before the death of John Julius Angerstein, a rich London merchant of Russian extraction, who owned a famous collection of pictures that his heirs wished to sell. Lawrence, who had been Angerstein's intimate friend and had helped him to form his gallery, was now asked to advise as to its disposal. The Prince of Orange was mentioned as a possible purchaser, and Lawrence, writing to Angerstein's son, told him that not less than £70,000 should be accepted for the pictures. "And I pray and implore that *at* that price he may not have them. At least, before they are sold, as just patriotism and duty to our country they should be offered for a less sum to the Government—to Lord Liverpool."

They were offered and accepted after some negotiations to which Lawrence does not seem to have been a party, although the fact that he had chosen most of them for Angerstein was regarded by the Government as a guarantee of their quality. In a Treasury Minute of March 23rd, 1824, Lord Liverpool, then Prime Minister, announced that the Government had bought the pictures for £57,000, and had arranged to take over the late Mr. Angerstein's house in Pall Mall to be used temporarily as a place of exhibition. Lord Liverpool stated in the Minute that to provide for the security and conservation of the pictures and for giving access to the public to view them, the appointment of certain officers was necessary, and then proceeded to enumerate them and to set forth their duties and their pay:—

"A Keeper of the Gallery at a salary of £200 a year. To have the charge of the collection and to attend particularly to the preservation of the pictures; to superintend the arrangements for admission and to be occasionally present in the gallery, and Lord Liverpool is of opinion that the person to be appointed to this office should be competent to value and, if called upon, to negotiate the purchase of any pictures that may in future be added to the Collection.

An assistant Keeper or Secretary at a salary of £150 a year. To attend in the Gallery on the public days during the hours of admission; to superintend under the direction of the Keeper any arrangement which

it may be necessary to make respecting the artists who may be permitted to study in the Gallery; and to act as Secretary at all meetings of the Trustees or other managers of the Gallery, etc.

A respectable person to attend in the two principal rooms during the time of public view to prevent persons touching or injuring the pictures may receive two guineas a week.

A person to attend in the lower room containing the English pictures two guineas a week.

A porter to attend in the hall to take charge of sticks and umbrellas, this person to reside in the house at a salary of £80 per annum.

A housemaid to attend the fires and clean the apartments; to reside in the house at a yearly salary of £40.

It will be necessary to have coals, candles and a small amount of stationery."

William Seguier was appointed Keeper, and with this small staff, under the direction of a Committee composed of Lord Liverpool, Lord Aberdeen, Sir George Beaumont, Sir Charles Long, Mr. F. J. Robinson, and Sir Thomas Lawrence, the infant National Gallery was opened on May 10th, 1824, at Angerstein's former house in Pall Mall; and extraordinary as it seems, the event so important to the arts passed almost unnoticed by the journals of the day.

THE TIMES, on the 11th, mentions the private view of the day before in a paragraph of four or five lines, and says it was attended by many of the nobility and gentry; and almost the same paragraph appeared in THE MORNING POST a few days later. Another important daily, THE MORNING CHRONICLE, ignored altogether the opening of the National Gallery; and even in THE GENTLEMAN'S MAGAZINE of 1824 there is no reference to it—nothing but a reprint of a portion of the Treasury Minute quoted above. Nor is there much about it in the biographies of contemporary artists; nothing in that of Constable, who disliked the idea of a National Gallery, and little in Haydon, who visited the collection in Pall Mall a week after it was opened. But what Haydon says is interesting, for he expresses what must have been the common feeling of artists, the joy of being able for the first time to see the Angerstein collection without any question of favour or asking leave. "It was delightful," he writes in his diary, "to walk into the gallery just as you felt inclined without trouble or inconvenience. I argue great and rapid advance to the art of the country from the facility of comparison this will afford the public." And with characteristic hopefulness and assurance he looks forward to seeing his own *Lazarus* hung in the National Gallery "and placed in fair competition with Sebastiano del Piombo."

Haydon referred to the large *Resurrection of Lazarus* by Sebastian del Piombo which was the show-piece of the Angerstein collection and was

believed by many—artists and others—to be the finest picture in England, and with a few exceptions the finest in the world. William Seguier, who was supposed to be a great authority, when he was asked what the *Resurrection of Lazarus* was worth, could only say "There is no putting a value on it," but admitted that Mr. Angerstein had refused £15,000 for the canvas of which he was proudest.

But everyone did not admire the picture, for it was known to have been in a bad state when Angerstein bought it, and there were sceptics who asserted that some of its surface painting was the work not of the Venetian master but of Benjamin West, who was a great hand at restoring. Old Landseer, the engraver, the father of Sir Edwin, declared that the picture was in such a state that Lazarus was not only dead "but fast sinking into the ground when Mr. West was empowered to stand before it and again command Lazarus to come forth." A critic writing in THE LITERARY GAZETTE in 1829 asserted that Fuseli's ignorance of the fact that West had repainted the trunk and most of the limbs of Lazarus, betrayed him into making a most unfortunate statement in the course of one of his addresses as Professor of Painting at the Royal Academy. In commenting on the picture he picked out a piece of West's handiwork as a striking illustration of the force of Sebastian's colouring.

A curious opinion of the picture is that of Macaulay, who seems to have bestowed qualified admiration upon it, not because he liked it but because he thought he ought to. "I know," he says, "that the *Raising of Lazarus* is a great work; and I partly feel its merit. But I look at it with little or no pleasure and should be very little concerned if I heard it was burned. On the other hand there are pictures of much less fame and power, which, if I could afford it, I would hang over my fireplace and look at half an hour every day."

The Angerstein collection comprised in all thirty-eight pictures and included, besides the *Resurrection of Lazarus*, examples of Raphael, Rembrandt, Vandyke, Rubens, Nicolas and Gaspard Poussin, Annibale Carracci and Claude, and of three British painters, Reynolds, Hogarth and Wilkie. In 1824 these were all shown in rooms unfit for the exhibition of pictures, and the conditions, bad then, became worse a few years later when many additional acquisitions had been crowded into the same space. One of the critics of 1831, in the course of his description of the first National Gallery, lays stress on its darkness, although Seguier had managed to mitigate this in some degree by making a top-light in the drawing-room, where the principal pictures were hung. It is said that before this was done the upper part of the *Resurrection of Lazarus* was always shrouded in gloom. Despite the top-light, the critic of 1831 still found gloom enough and to spare in the Angerstein mansion. He says:—

"The Gallery termed National consists of a parlour on the ground, and two drawing-rooms on the first floor of a moderately sized old-fashioned house, No. 100 Pall Mall. Since the purchase of the paintings of Mr. Angerstein the collection has received many valuable additions, but as no further accommodation has been provided for the exhibition of above one hundred paintings than was afforded for the exhibition of the original number, so the convenience of inspection, diminishing in proportion to every numerical increase, has now disappeared.

"The demand for space is so great as to cause the expulsion of Correggio, Canaletti and Co. from the ante-room to the staircase, and Both even descends to a dark corner in the hall. Consequently any judicious arrangement as to the epoch of the paintings, their style or subject, is impracticable, and hence most unfelicitious associations unwillingly arise from the juxtaposition of the pictures and the dissimilarity of their subjects. *Christ praying in the Garden* by Correggio is looking up to Annibale Carracci's *Silenus*, and Ludovico Carracci's Susanna ogles the Hon. William Windham of Sir Joshua Reynolds.

"So scanty is the supply of light that we might almost conclude it to be not essential to vision. Numbers of the paintings are in this respect so disadvantageously hung as to be nearly invisible and it is necessary to exert some adroitness and management to catch a glimpse of many."

Among the pictures, additional to these in the Angerstein collection, that now crowded the walls, was the most valuable acquisition the National Gallery has received since its foundation—Titian's *Bacchus and Ariadne*. Brought from Italy early in the century, the Titian was in the collection of Hamlet, the jeweller, in 1826, and was then offered to the National Gallery for £9,000, a price that was to include Nicolas Poussin's *Bacchanalian Festival* and Annibale Carracci's *Christ appearing to Peter*. The Government accepted the offer, on the recommendation of Lord Aberdeen, Sir Charles Long, Sir George Beaumont, Sir Thomas Lawrence, and the Keeper, William Seguier. A better bargain was never made for the State, for the value of the Titian to-day is almost unthinkable, and years after he had sold it, Hamlet, then old and poor, lamented that he had not asked a higher price.

To-day the sum he received for this noble work seems ridiculously small, but in 1826 there were people who denounced it as excessive, and among them a trenchant critic of the administration of the Gallery in Pall Mall who took a leading part in a newspaper controversy that followed the purchase. The critic, who wrote above the signature "Alfred" and valued the *Bacchus and Ariadne* at £4,000 (the pictures bought with it he thought of small worth), scoffed at the National Gallery Committee and declared that it was composed of ciphers, with the exception of

Seguier, the picture dealer, and Sir Charles Long, who about this time was elevated to the Peerage as Lord Farnborough. He affected to despise the two members who alone of all the Committee practised the art of painting. "Sir George Beaumont," he said, "talks too much to think on any subject, and Sir Thomas Lawrence is so accustomed to 'exactly so' that he has lost all recollection of negatives, especially in the presence of one who pretends to the exclusive ear of Majesty."

Lord Farnborough was the man in whose presence the courtly Lawrence is said to have forgotten the use of negatives. From his youth he had been fond of pictures and accustomed to the society of painters, and his supposed knowledge of the arts induced George the Fourth, with whom he was intimate, to regard him as an authority upon them. Probably "Alfred" was not far wrong when he declared that the control of the National Gallery was in the hands of Lord Farnborough and of Seguier, the Keeper, who was also Surveyor of the King's Pictures. Lord Farnborough though no artist himself was the husband of one, for Lady Farnborough was an industrious landscape painter (one of her works is included in the Forster collection at South Kensington), who exhibited between thirty and forty pictures at the Royal Academy. Lord Farnborough died early in 1838, exactly a year after his wife, and within a few days of the announcement of his death a paragraph appeared in a Cheltenham newspaper which the Editor of THE TIMES thought worthy of quotation, with the comment that the story told in it was new to him:—

> "The late Lord Farnborough was a great patron of the Fine Arts and was always consulted by George the Fourth about such matters. His Lordship in conjunction with the late Sir George Beaumont was mainly instrumental in the forming of our National Gallery. Both had repeated interviews with the Sovereign on the subject. At length a sort of compact was made by the four following gentlemen, Lord Farnborough, Sir George Beaumont, the Rev. Holwell Carr and Mr. Rogers, that if a National Gallery was established they would at their deaths bequeath their valuable collections to it. Sir George died first and by his will redeemed his pledge, the Rev. Carr followed and did likewise. These two collections were made at a cost of £60,000 to the testators, and it is fully expected that Lord Farnborough will, by his last testament, have fulfilled his implied promise."

Most of Sir George Beaumont's collection was given by him to the National Gallery in 1826, the year before his death; that of the Rev. W. Holwell Carr was bequeathed in 1831; and when Lord Farnborough's testamentary dispositions were made known soon after his death it was discovered, as the writer of the paragraph had surmised, that he had left his pictures to the nation. The fourth party to the alleged agreement, Samuel Rogers, the banker-poet, who survived Lord Farnborough seven-

teen years, although all his collection did not pass to the National Gallery, bequeathed to it Titian's *Christ and the Magdalene*; Guido's well-known *Ecce Homo*; and the little painting of a knight in armour, *Gaston de Foix*, by Giorgione.

Sir George Beaumont, who in his younger days had been the friend of Reynolds and Gainsborough, was a man of seventy-four when he parted with his Old Masters in 1826, and the strain of the separation was hard to bear. If, as "Alfred" says, Sir George was always talking, painting was usually his theme, for he thought of little else, and had he been born in a different position would probably have followed the arts professionally. As it was he gave much of his time to it and was a frequent exhibitor at the Royal Academy, where he was represented at intervals for forty-five years. One of his pictures, *Landscape with Jacques and the wounded Stag*, is in the national collection and has been shown occasionally at South Kensington and Trafalgar Square. His Old Masters included Rembrandt's *Portrait of a Jew Merchant*; the fine landscape by Rubens, *Autumn with a view of the Château de Steen*; and several Claudes, among them *The Annunciation*. This little canvas was the first example of the master seen by Constable, who copied it when he was a young man, and a picture that Sir George almost worshipped and from which, until 1826, he was rarely separated.

"He dealt with it," said his friend Lord Monteagle, "almost as a man would deal with a child he loved. He travelled with it, carried it about with him, and valued it beyond any picture that he had." Sir George surrendered his little Claude with the rest, and, as we know, covered his bare walls as well as he could with the work of his own brush. But the sacrifice was too great to be endured, and the old amateur was obliged to ask for the temporary return of *The Annunciation* (or the *Hagar* as he called it) and it was retained by him until his death, when it was once more handed over to the National Gallery by his widow.

Ostensibly Sir George Beaumont, Lord Farnborough and Sir Thomas Lawrence were the persons predominant in the management of the National Gallery, the establishment of which was largely due to their united efforts. But at Pall Mall there was a power behind the throne in William Seguier, who controlled a number of art interests and seems to have done much as he liked, not only with the National Gallery but with the Royal collections, and with the exhibitions and the buying of pictures at the British Institution. However, he was soon to realize, as others at the head of the National Gallery have done, that his position as Keeper, or Director, made him the target of the critics, and "Alfred," who had not spared his patron, Lord Farnborough, attacked Seguier ferociously in one of his letters to THE TIMES. The immediate motive of the attack was the price paid for Parmigiano's *Vision of St. Jerome* which, bought

by Seguier for the British Institution at the sale of Watson Taylor's pictures, was presented by the Institution to the National Gallery in 1826. In the letter mentioned it was asserted that, before it was placed in the Watson Taylor collection, the Parmigiano was for a long time in the possession of a framemaker in Conduit Street, by whom it was sold for forty guineas; and that at the Watson Taylor sale £3,150 was paid for it for the British Institution.

"Here," cried Alfred, "is an increase without example! The reason shall appear as I proceed to the full development of the system and the total discomfiture of picture jobbery. Mr. Seguier, who influences the whole picture world to such a degree, and whose decree is so patent in it, fills so many situations that I know not which to begin with. However, he has the care of the King's pictures and purchases for him—Lord Grosvenor's and purchases for him likewise. The pictures old and modern to be selected for the exhibitions of the British Institution await his fiat for exclusion or reception, under the plausible pretext of coming from the Directors, who even if it were so derive their opinions from himself, which used to be retailed back again by him as those of Sir Charles Long (Lord Farnborough), Sir George Beaumont, or any other Sir who happened to be in fashion at the time. Now, we may suppose, as those of Lord Farnborough and Sir George Warrender.

"Mr. Seguier cleans, buys and sells pictures. If a nobleman or collector dies who values his pictures but Mr. Seguier? When they are brought to the hammer who names the price to be given for them but Mr. Seguier? He formed Mr. George Watson Taylor's collection and it was to his interest that they should sell at high prices. Are we to be surprised then at his realizing a profit of upwards of £10,000 by the sale, after this display of influence? Will Mr. Herries (the Chancellor) tell us again that this is the proper agent to employ for the National Gallery? He might as well attempt to unite the business of stockjobber with that of Chancellor of the Exchequer.

"The value of your space, Sir, forces me into brevity but you will excuse my asking why was not the picture of *Mrs. Siddons as the Tragic Muse* purchased for the Gallery, as reflecting twofold honour on the nation, as an epic portrait of her greatest actress by the greatest painter she has yet produced? Why, but that an individual was not so easily led as a public body. For that picture Mr. Seguier purchased for Lord Grosvenor."

The reference to Sir Joshua's portrait of Mrs. Siddons is interesting just now in connection with its appearance last year at Christie's, and the proposal then made for its purchase for the National Gallery. The "Gallery" mentioned in the letter was presumably the British Gallery,

as the British Institution was commonly described, for the Watson Taylor pictures, of which the present Mrs. Siddons was one, were sold nearly a year before the National Gallery was founded. It seems unlikely that there was any foundation for the story of the Parmigiano and the Conduit Street framemaker, as it is known that the *Vision of St. Jerome* was formerly in the possession of Lord Abercorn, who bought it in July for £1,500 from Durno, the painter. Nevertheless the picture may have had its adventures after it passed out of Lord Abercorn's possession, for when Thomas Moore went to the private view of the Watson Taylor sale at Christie's he met there the collector, Hollwell Carr, and they examined together the Parmigiano:—"the price of which," says Moore, "he raised to me from £120 to £7,000." But it is remarkable that "Alfred's" second letter, placed at the head of a column in THE TIMES and displayed in large type, should have been ignored, as it was, by Seguier and the members of the Committee of the National Gallery. No reply was ever made to it.

The Parmigiano, by the way, was exhibited at the National Gallery long before 1838, the date of its first appearance given in the present edition of the catalogue. It was shown for the first time while the national collection was still at Angerstein's old house in Pall Mall.

We know little of the life of William Seguier, the man who had so much authority in the world of art a century ago, though his name is unfamiliar to artists of to-day. Seguier was the son of a picture dealer, and in his youth studied painting as the pupil of Philip Tassaert, an artist who was himself engaged largely in dealing, and in cleaning and restoring works of art. His pupil, who soon gave up any hopes he may have cherished of success as a painter, also practised as a cleaner and restorer, and he has been credited with injuring pictures in the National Gallery and in private collections. But on the other hand, Charles Robert Leslie, R.A., whose opinion on this point is worth consideration, speaks of "triumphs of restoration within my own knowledge effected by Mr. Seguier who has been so often assailed for having removed nothing but dirt from those pictures in the National Gallery with the cleansing of which he was entrusted."

More curious was Seguier's reputation among the young artists of the early nineteenth century, some of whom had the highest opinion of the value of his criticism. Even that arch-rebel Haydon, who affected to despise the opinion of non-practitioners, wrote in his diary when he was painting his picture of Macbeth "Seguier called, on whose judgment Wilkie and I so much rely. If Seguier coincides with us we are satisfied, and often we are convinced we are wrong if Seguier disagrees." Several entries in Wilkie's diary refer to Seguier's criticisms of his work, upon which he seems always to have acted. When, for example, Wilkie

was working on *The Cut Finger*, Seguier advised him to repaint the girl's pinafore in a lighter tone. Wilkie did so, and writes in his diary, "it has certainly improved the look of the picture."

In 1834 the National Gallery was removed from No. 100 Pall Mall to other temporary premises close by at No. 105, because the stability of Angerstein's former residence had been affected by the excavations made preliminary to the building of one of the great club-houses which was then in progress. In the same year were shown at No. 105 the most costly of the individual pictures acquired until then, the two Correggios, *Mercury instructing Cupid before Venus* and *Christ presented to the People*, which the Government had purchased from Lord Londonderry for £11,500. Other important works were acquired by purchase, gift or bequest during the four years that elapsed before the collection was finally removed to Trafalgar Square in 1838, but some of them were not exhibited until the opening of the present permanent galleries.

The Government, which paid liberally enough for the Correggios, lost a great chance at this time of enriching the National Gallery or British Museum. By the death of Sir Thomas Lawrence his unrivalled collection of drawings by Old Masters came into the market—the collection that he is said to have spent forty thousand pounds in making, an expenditure which, according to Sir Martin Archer Shee, was the cause of the serious financial embarrassments by which he was always hampered. Lawrence in his will expressed the hope that after his death, "my collection of genuine drawings, which in number and value I know to be unequalled in Europe" would be purchased by the King; or failing him by the British Museum, Sir Robert Peel, or Lord Dudley. They were to be offered for £18,000, but if they were refused by all the parties named they were to be advertised for sale for £20,000. If no buyer could be found at these terms the drawings were to be disposed of as the executors thought fit.

However, no sale could be effected, and an attempt was made to purchase the drawings for the nation by means of a public subscription. It failed, although the Royal Academy voted a thousand pounds for the purpose, and Charles Eastlake, not by any means a rich man, offered to subscribe a hundred. Eastlake was anxious that they should be acquired, not for the British Museum but for the National Gallery, with which at that time his official connection had not commenced. He knew, of course, that all could not be shown there at once; his plan was to have a hundred frames in the Gallery, and to change the drawings from time to time in order that the public might have an opportunity of seeing and studying by degrees the entire collection.

Eastlake, who was strongly supported by Etty and others, asked Mr. Morrison, M.P., in 1834, to bring the matter before the Chancellor of

the Exchequer, Lord Althorp. Morrison declined, and said that Lord Althorp would laugh at the idea of buying the drawings, for he had declared that if he had his own way he would sell the National Gallery and have nothing of the kind. Eastlake then tried the Lord Chancellor, Brougham, and by permission of Lawrence's executors took a portfolio of the drawings to his house. Talleyrand, who was then in London, was calling on Brougham at the time, and after looking at the drawings told the Chancellor and Lord Lansdowne, who was also in the Cabinet, that they would be barbarians if they failed to purchase the Lawrence collection. The Ministers professed to agree with the old diplomatist, but in the end the collection was not bought by the nation but by the brothers Woodburn, the picture dealers, by whom it was dispersed. A portion of it, including some of the drawings by Michael Angelo and Raphael, was acquired by the University of Oxford, in 1845, for £7,000.

CHAPTER FIVE.

Number 105 Pall Mall, to which the pictures acquired by the Government had been removed from Angerstein's house in 1834, was closed in the autumn of 1837, and on the 9th of April in the following year the new National Gallery in Trafalgar Square, the building of which had been in progress since 1832, was thrown open to the public. Although the frontage of the building was practically the same as it is now, the National Gallery of 1838 was a very small affair by comparison with that of 1920. There were no galleries behind those that faced the Square, and half the frontage belonged to the Royal Academy, which was housed in the same building and held its exhibitions in what are now Rooms XII., XIII., XIV., XV., XVII., and XVIII. Roughly speaking, the half of the building to the right on entering belonged to the Royal Academy. The nation's works of art were arranged in the rooms on the left hand, which, allowing for slight alterations, correspond with Nos. XIX., XX., XXI., XXII., XXIII., and XXIV.

The space was limited enough, but it could accommodate three times the number of pictures that had been shown in Pall Mall. At least, that was the calculation of the architect, who was also of opinion that no additional wall space would be required for fifty years! The man who made this unfortunate forecast was William Wilkins, R.A., whose plans for the building in Trafalgar Square have been abused by successive generations of critics. But in making them he was hampered by the obligations imposed upon him of setting back his original frontage fifty feet in order that the view of St. Martin's Church should not be intercepted; of making use of the pillars from the recently demolished Carlton House; and of providing two passages through the building from Trafalgar Square. These were old rights of way that had to be preserved. One of

them passed through the basement of the National Gallery hall of the building to the barracks which then stood behind it; the other through the Royal Academy hall to Castle Street. The footways, which remained in use for many years, were entered from Trafalgar Square by openings between the pillars on the wings of the building.

Wilkins' design was not well received by the press of 1838, and on the day after the new National Gallery was opened the critic of THE TIMES began a contemptuous notice of the building by declaring that the rooms were not well fitted for the hanging of pictures, and that altogether the interior was "more than commensurate in defects with the absurdities and bad taste of the outside." He compared the "contemptible little closets in the piecrust edifice on the north side of Charing Cross" with the spacious galleries of the Louvre, though he did not regard those as perfect. But in our gallery:—

> "It is destroying to the eye of taste to see the manner in which the pictures are hid in the little receptacles in which they are now deposited, and it is disgraceful to the national respectability to tolerate the existence, much more the original erection of such a honeycomb of cells for the exhibition of those great works of art on which so much money has been lavished. The place was yesterday crowded with visitors who seemed for the most part doubtful whether or not they had mistaken the nature of the building they had entered, and many of whom were enquiring of the attendants in what part of the building the gallery was situated?"

A few of the recent acquisitions, which included such famous works as Sir Joshua's group *The Graces decorating a Terminal Figure of Hymen*, and Constable's *Cornfield*, were mentioned by the reviewer. *The Cornfield* had been presented to the Gallery soon after its painter's death in 1837 by some of his admirers, who subscribed to buy it, but their action did not meet with the approval of the censorious writer in THE TIMES. He thought Constable's picture clever, but partaking too much of the "egg and spinach" style of colouring to resemble the vegetation of an English landscape, "and certainly not fit to be in the gallery."

Fit or not, the pictures drew crowds to Trafalgar Square, and if Seguier's reckoning can be trusted, 397,000 people visited the National Gallery during the seven months of 1838 that it was open. The number seems enormous, and perhaps the figures were guess work, but there is no doubt that by 1838 the public appreciation and understanding of pictures had increased and was increasing. By this time, too, the lower-class Londoners, whose riotous behaviour had made impossible the free picture exhibitions opened in 1760, had learnt how to conduct themselves in museums and galleries, which perhaps they now realized were in part their own property. At the British Museum the last obstruction to ad-

mission, the obligation to sign the name in a book before entering, had been swept away, with the result that the attendance had increased astonishingly; and at the National Gallery there had been no restrictions from the first, except when the rooms became too crowded. Men, women and children of all ages were admitted. Lord Liverpool, who was Prime Minister when the National Gallery was instituted in 1824, insisted that children should not be excluded, because he feared that if they were their parents would not come.

Seguier, when examined in 1841 before a Select Committee, and asked how the visitors behaved, said that "nothing could be more orderly." More than one witness at this inquiry remarked on the improvement within their memories of the conduct of the Londoner at large. Allan Cunningham in his evidence said that when he first came to London from Scotland, the working-classes had no access to collections of art, and that the access they were now enjoying had a good effect on what was usually called "the mob," but ceased to be a mob when it acquired the taste for fine things. "I think," he said, "that the question is solved by the opening of the National Gallery; you see now a great number of poor mechanics there, sitting wondering and marvelling over those fine works, and having no other feeling but pleasure and astonishment—they have no notion of destroying them."

But the behaviour of the sightseers of Cunningham's and Seguier's time, though vastly better than that of preceding generations, was by no means up to the standard of the present day, when people of all ranks behave well in the national museums as a matter of course. The visitors of 1838, and the decade that followed, were not riotous or guilty of wilful damage; but Thomas Uwins, R.A., who was appointed Keeper of the National Gallery three or four years after the death of Seguier in 1843, objected to many things they did, and particularly to the too common habit of using the Gallery as a luncheon room.

> "On one occasion," complained the Keeper, "I saw some people, who seemed to be country people, who had a basket of provisions, and who drew their chairs round and sat down, and seemed to make themselves very comfortable; they had meat and drink and when I suggested to them the impropriety of such a proceeding in such a place they were very good-humoured and a lady offered me a glass of gin and wished me to partake of what they had provided. I represented to them that those things could not be tolerated. And on frequent occasions I have perceived a quantity of orange peel in different corners of the place, which proved that oranges among other things are eaten; and eating, no doubt, goes forward."

The National Gallery, though much extended when it was removed to its present situation in 1838, had only a very small staff and was con-

ducted at a comparatively slight expense. In the first complete financial year, from April 1st 1839 to March 31st 1840, the staff, which numbered eleven, comprised the Keeper (William Seguier), the Secretary (Lieut.-Colonel Thwaites), four attendants to take charge of the rooms, a policeman, a stoker, a porter and two housemaids; and the entire administrative expenses for the year, including all salaries, wages, rates and window-tax, were less than fourteen hundred pounds. No gas was used in the building at this time, but the accounts show that £8 12s. 5d. was paid for soap and candles. The cost of hanging and re-hanging pictures, cleaning frames, etc., was £15 19s. 0d.; and the bill of John Seguier, the Keeper's brother, for cleaning and restoring pictures, was only £4 2s. 6d. The policeman's pay was twenty-four shillings a week, and that of the stoker eighteen shillings. The remuneration of the Keeper himself was only two hundred a year.

Although the present annual reports of the Director of the National Gallery are valuable and instructive, they are certainly less interesting than the Minutes of the Trustees that were issued as Parliamentary papers in the years immediately following the removal to Trafalgar Square. The modern reports lack the intimate and personal note of the earlier Minutes, and their delightful frankness about the pictures that were submitted to the Trustees. Numbers of pictures are offered to the National Gallery now, as they were then, either as gifts or bequests, or for purchase, but unless they are acquired we hear nothing of them.

There was none of this reticence in the mid-nineteenth century, when the man who sent a picture to the National Gallery would be certain to find his name published in the Minutes, with perhaps an unflattering reference to the work submitted. We can imagine the sensation that would be caused to-day if Mr. C. J. Holmes, after visiting the houses of various dealers and private owners who had offered pictures, published such outspoken opinions of them as those written by his predecessor Uwins in a Minute of 1854:—

"At Clephane Road Mr. Ried showed me a picture called Carracci, and one he had christened Velasquez; both so ridiculously bad that I told him at once that I could not report them. The same thing happened at Myrtle Villas, Wandsworth; a wretched thing called Spagnoletto was offered me; here I took on myself the authority of declining all notice of it. More deplorable wretchedness was presented by Mr. Crandell, Blackfriars Road, called Gaspar Poussin."

The Minutes of these times reveal, among other things, that if the Trustees had chosen they could have added to the Gallery Hogarth's pictures at the church of St. Mary Redcliffe, Bristol. They were offered for sale by the churchwardens, but refused. Another interesting record, in a note of 1848, is that of the first application for permission to attempt to

reproduce a picture in the National Gallery by mechanical means :—

"Read, a letter from Mr. Beard, asking to be allowed to send a person to the Gallery with a daguerreotype apparatus, on a tripod stand, for the purpose of obtaining copies of the pictures therein.

"Resolved. That Mr. Beard be informed that he has the leave of the Trustees so to make a copy of any one of the pictures (on any of the days of study) when, if it be found not to interfere with the students, nor to have any other objectionable result, they will be prepared to consider Mr. Beard's request."

Two or three weeks later Mr. Beard's example was followed by Mr. John Woolley, who asked permission to make copies of two or three pictures "by means of the calotype camera." The same conditional permission was given, but nothing is said in the Minutes about the results of the experiments.

In 1854 occurred the well-known purchase of the Krüger pictures which were acquired by Gladstone, then Chancellor of the Exchequer, without the approval, and perhaps without the knowledge, of the Trustees, whose Minutes suggest—reading between the lines—that this invasion of their province was most unwelcome. The Krüger pictures were works by early German artists, the Master of Liesborn and his School, and Gladstone bought them by the advice of William Dyce, R.A.

The first reference to the affair in the Minutes is the mention on the 1st of May, 1854, of a letter from the Treasury requesting the Trustees to take such steps as they may consider advisable "for securing the safe transport to and delivery in this country of the collection of pictures purchased by the Chancellor of the Exchequer on behalf of the public, from Herr Krüger of Minden." This communication was formally acknowledged, and instructions given to an agent to collect and deliver the pictures. They were received without enthusiasm by the Trustees, who on the 21st of June informed the Lords of the Treasury that they were awaiting instructions as to the disposal of the collection, "there being no means within their knowledge of bringing these pictures or any considerable portion of them before the public on the walls of the Gallery."

As the Trustees were evidently disinclined to interfere with works in the choice of which they had no part, nothing was done with the pictures until the following December, when Gladstone wrote to the Keeper to instruct him to ask Mr. Dyce to select and hang such of them as he thought fittest. Dyce chose seventeen, some of which are still to be seen at Trafalgar Square, and ten were sent to Dublin, to the National Gallery of Ireland. But the Krüger collection, for which £2,800 had been paid, contained sixty-four pictures, and of these thirty-seven still needed accommodation. The sequel was curious. The thirty-seven pictures re-

mained at the National Gallery more than two years, and were then sent to Christie's to be sold for what they would fetch. They realized £230 14s., after deducting the auctioneer's commission.

Before concluding this sketch of the origin and early history of our principal collections, something should be said of the attempts made in 1850 to obtain the removal of the National Gallery from Trafalgar Square. There were some who from the first had disapproved of the site, although it is hard to think of one more central and convenient; and when the national collection was first housed temporarily in Pall Mall, Buckingham Palace and York House (now the London Museum) were among the places to which it was suggested that the pictures should be taken.

However, the present site was chosen; but twelve years after the opening of the Gallery it was proposed to remove it, partly on account of the impure atmosphere which was said to be injuring the pictures, and on this point evidence was given before a Royal Commission appointed to consider the question of removal. One of the witnesses, who had written a pamphlet on the subject, declared that the impurity of the atmosphere was not in itself a sufficient reason for a change of site, because the remedy was simple. He proposed, in all seriousness, to erect adjoining the National Gallery a ventilating shaft three or four hundred feet in height—about twice as tall as the Nelson column—and to draw down through it all the air that was admitted to the building.

New sites proposed by other witnesses included Burlington House, Devonshire House, the British Museum, Whitehall, St. James's Palace, Kensington Palace, Kensington Gore, and the Round Pond in Kensington Gardens; and Mr. Beresford Hope, on the ground of the need for better atmosphere, argued at length that it was necessary to go farther afield, and proposed the Inner Circle of Regents Park.

In the end, fortunately for London, the Commissioners decided against removal, and in Trafalgar Square the pictures remained, to be fought over for years by opposing factions of connoisseurs and critics, while the National Gallery's elder sister, the British Museum, was growing majestically in an atmosphere relatively calm. But the National Gallery grew too in spite of the constant battles of rival experts, and fine works have been added to the collection year after year, until in its present development we are all proud of it. And this in spite of the opinion of one of our legislators, an Irish member of Parliament, who not so many years ago, after visiting some of the continental galleries, assured the House of Commons that our pictures at Trafalgar Square were "a lot of rubbish."

THE ACQUISITIONS OF 1919

THE NATIONAL GALLERY, LONDON.

After several years of more or less scratch exhibitions, all of which, however, were interesting, and of severely restricted space, the National Gallery has got rid of its incumbrances, and the energy of its Director has restored to it already something of its pre-war aspect. He is fortunate in being able to announce in his report the acquisition in 1919 of a number of pictures, and among them Whistler's *Little White Girl* (p. 49), a study, charming in sentiment and colour and fine in execution, of a model of the Sixties, Mrs. Joanna Abbott, who, according to the painter's biographers, Mr. and Mrs. Pennell, was "a woman of next to no education but of keen intelligence, who knew more about painting than many painters, had become well read and had great charm of manner." Whistler painted her in 1864, a date that was inscribed on the picture, following the signature, until it was erased by the artist about 1900.

The sight of the *Little White Girl* in Whistler's studio inspired Swinburne to write his famous poem *Before the Mirror*, of which two verses were given beneath the title in the Academy catalogue when the picture was exhibited in 1865 :—

" Come snow, come wind or thunder
High up in air
I watch my face and wonder
At my bright hair ;
Nought else exalts nor grieves
The rose at heart, that heaves
With love of her own leaves, and lips that pair.

* * * *

I cannot tell what pleasures
Or what pains were,
What pale new loves and treasures
New year will bear ;
What beam will fall, what shower,
What grief or joy for dower,
But one thing knows the flower, the flower is fair."

Sir Edward Cook quotes in his life of Ruskin a letter of August, 1864 (not 1865 as he gives it) in which Swinburne speaks of the picture and the poem and endeavours to arrange a meeting between Ruskin and Whistler. Ruskin had asked for a copy of the poem, and Swinburne, who encloses it, says :—

" Since writing the verses (which were literally improvised and taken down on paper one Sunday morning after breakfast) I have been told

more than once, and especially by Gabriel Rossetti, that they were better than the subject. Three or four days ago I had the good fortune to be able to look well over the picture which alone put them into my head, and came to the conclusion which I had drawn at first, that whatever merit my song may have had it is not so complete in beauty, in tenderness and significance, in exquisite execution and delicate strength, as Whistler's picture. Whistler himself was the first critic who so far overpraised my work as to rank it above his own painting. I stood up against him for himself, and will of course against all others."

He tells Ruskin that he proposes to take Burne-Jones to see the picture at Whistler's studio on the following Sunday and expresses a wish that Ruskin should accompany them. "Whistler (as any artist of his rank must be) is of course desirous to meet you and to let you see his immediate work." It would have been an interesting meeting, and as Sir Edward Cook says, had it taken place "perhaps the two men might have understood each other better and a stormy episode of later years been averted."

The nation owes the *Little White Girl* to the generous bequest of the late Mr. Arthur Studd, himself an artist, and the friend of Whistler and his neighbour at Chelsea. Mr. Studd also left to the National Gallery Whistler's nocturnes, *Black and Gold, The Fire Wheel* (p. 61), and *Blue and Silver, Cremorne Lights* (p. 59), two sketches by Puvis de Chavannes, *La Mort et les Jeunes Filles* (p. 62), and *Summer* (p. 63)—the last a study for a picture in the Museum at Chartres—and a landscape by Charles Conder, *The Plum Tree*.

A reproduction in colour is also given (p. 57) of the imposing Romney, *The Beaumont Family Group*, purchased last year for £13,000 from Captain Henry R. Beaumont. It was painted in 1778 and in the following years for Richard Beaumont, of Whitley Beaumont, near Wakefield, whose sons and daughter and General Barnard, his son-in-law, are represented in the portraits. In the description of the picture given in the National Gallery report, based presumably on information obtained from the family, it is stated that the portrait held by one of the men represents Charles Beaumont; but in this and other essentials the description in the report differs from that given by the late Mr. H. F. Beaumont some years ago to Messrs. Humphry Ward and Roberts, and printed in their book on Romney.

Besides the Romney, three pictures were purchased in 1919, the largest of which, in size rather more than four feet by three, is *The Agony in the Garden*, by El Greco, bought for £5,200. The other purchased works, both small, are shown in the illustrations: the quaint picture (p. 55), by an unknown Dutch artist, of *Lot and his Daughters*, picnicing within sight of the flames of Sodom and Gomorrah and wholly regardless

of the unhappy wife and mother who figures as a statue of salt in the background; and *Mourning the Dead Christ* (p. 54), which has been ascribed to both Géricault and Ribot.

Of the pictures presented, the most notable is the full length by Daniel Mytens, of James, third Marquis and first Duke of Hamilton (p. 56), the joint gift of Mr. Colin Agnew and Mr. C. Romer Williams. This fine portrait, treated with the simplicity and dignity that marks the work of the better seventeenth-century painters, but of which few moderns have discovered the secret, has been exhibited as a Gheeraerts and was sold as the work of that painter at Christie's last year among the Hamilton Palace pictures. It has since been identified as by Mytens, and was therefore particularly acceptable at Trafalgar Square, as hitherto the national collection had contained no work by that artist. A picture by Giovanni di Paolo of St. Fabian and the martyred St. Sebastian (p. 52), the figures painted against a gold background, was presented by the National Art-Collections Fund in memory of that accomplished writer on art, Robert Ross. Illustrations are given of both these works as well as of a painting by one of the School of Fra Angelico, *The Origin of the Dominican Habit* (p. 53), presented by Sir C. A. Cook; and a *Virgin and Child* by Fra Filippo Lippi (p. 51), the gift of Earl Brownlow.

The remaining works acquired by the National Gallery in 1919 are *Two Apostles*, by Ugolino da Siena, given by the Earl of Crawford and Balcarres; *The Water of Life* (Roman School), given by Mr. Henry Wagner; and an interesting landscape by C. H. Vroom, given by Mr. Robert Witt (all presented through the National Art-Collections Fund); *Judith and Holofernes*, by Jan Van Santvoort, given by Mr. Augustin Sargent; and paintings by J. Susterman, P. T. Van Brussel and G. J. J. Van Os, bequeathed by the late W. W. Aston.

THE NATIONAL PORTRAIT GALLERY, LONDON.

Closed during the war, the National Portrait Gallery was reopened a few months ago—or at least a portion of it, for some of the rooms are still in the hands of the renovators. A capital selection of portraits has been arranged in the reopened portion, and they look so well that Burne-Jones, had he seen them, might have been disposed to qualify in part his harsh verdict on the construction of the National Portrait Gallery:—"the bottom rooms gloomy, dark cellars where you can see nothing; and the top ones raked with blinding light from skylights that are too near them." But whatever artists' opinions may be on the galleries upstairs (some of those below can hardly be defended), there is one point in which they will all agree, that the wall space is absurdly insufficient. The Gallery was barely large enough when it was first opened and hundreds of portraits have since been acquired.

Many were added in 1919, including a full length of *Canning* by Sir Thomas Lawrence, who himself bore a close resemblance to the statesman. It was so marked that Lawrence's friends made a jest of it and declared that he painted his own portrait, not from a looking-glass but from his likeness of Canning. Another statesman's portrait acquired last year is that of *Sir Charles Dilke*, painted by Watts; and the new works include representations of *Dr. Donne* by, or after, Isaac Oliver (p. 64); *Thomas, First Baron Wentworth*, perhaps by Hans Eworth (p. 65); *Edward Montague, Viscount Mandeville*, and *Henry Bennet, Earl of Arlington* (p. 67), by Lely or his School; *George Borrow*; *John Couch Adams*, by Herkomer; *Sir William Crooks*, by Paul Ludovici; *Archbishop Sheldon*, by Lely; and *Adam, First Viscount Duncan*, by Hoppner (p. 68). A picture by H. J. Brooks, containing portraits of many artists and people interested in art, is a representation of the private view of the Exhibition of Old Masters held at the Royal Academy in 1888.

THE BRITISH MUSEUM.

In the course of the year the British Museum received additions of infinite variety, for in this, the greatest of our collections, most human interests are in some way or another represented. But the majority of the acquisitions are outside the province of this volume, which is concerned with public collections of objects connected with fine or applied art; and those from the Museum illustrated in its pages are contained either in the Department of British and Mediæval Antiquities and Ethnography, or the Department of Prints and Drawings.

The ancient wall-painting (p. 75), one of the additions to the Department of British and Mediæval Antiquities and Ethnography of which we give illustrations, is Coptic of the sixth century. It was brought from a villa at Wadi Sarga, near Assiût, and presented to the Museum by the Committee of the Byzantine Research and Publications Fund. The small panel with the three children in the furnace is almost intact, the rest restored. The carved marble slab, of which both sides are shown on p. 76, is perhaps early thirteenth century, and is supposed to be from a church at Miafarkin (Tigranocerta), in Northern Mesopotamia. Another illustration (p. 74) shows a marble figure of Parswanatha, the twenty-third Tirthankara, an example of mediæval Jain sculpture from Orissa. Illustrations are also given of three "matés," vessels from which the so-called Paraguayan tea, *Yerba Maté*, is drunk (p. 75). They are of the eighteenth or nineteenth centuries; the first and third are of silver, and the centre one is an engraved gourd mounted in silver.

Among the works added to the Department of Prints and Drawings are four rare prints by the "Master, E.S." who was working between 1460 and 1467, including the small *Virgin and Child* which is, with one ex-

ception, the only impression known to exist. Other acquisitions are two remarkable water-colours by Richard Dadd, a mid-nineteenth-century artist who lost his reason when he was on the threshold of what might have been a brilliant career, and a portrait of Dadd by John Phillip, R.A.; a sketch-book filled with views drawn on and near the London Thames that are believed to be by De Loutherbourg; many drawings by the late Sir E. J. Poynter; foreground studies by Constable, and sketches by Corot and Edward Stott; and the two engravings and drawings shown in our illustrations on pages 69 to 73. The engravings are *The Emperor Maximilian on Horseback*, by Hans Burgkmair (sixth state), and the *Virgin and Child in Niche*, by Jacobus (?) after Benedetto Montagna, both from the Northwick Park collection; and the drawings *A Study for a Risen Christ*, by Albert Durer, from the Locker-Lampson collection, and *The Toilet of Salome*, by Aubrey Beardsley. The Beardsley was bequeathed by Robert Ross, through the National Art-Collections Fund, that admirable society to whose exertions most of our museums and galleries have been indebted. In 1919 it purchased from the Weber collection for £450, and presented to the British Museum, a silver Greek coin of the third century B.C. that is unique; and through it several other rare coins were presented by Mr. Henry Van den Bergh.

The Department of Manuscripts purchased for £4,200 a fine example of fourteenth-century illumination to which particular interest attached in connection with the British Museum. This is *La Sainte Abbaye*, which once formed part of a volume of illuminated manuscripts that has been in the possession of the Museum since 1869, and to which it is now again united. Mr. Henry Yates Thompson, at whose sale it was bought, presented the Museum during the year with a fine illuminated psalter in Latin, the writing of which, commenced in 1330, was not finished until a century later.

THE VICTORIA AND ALBERT MUSEUM.

"For all of us foreigners South Kensington is a Mecca, England there possesses the entire art of Europe, and the East; their spiritual manifestations under all forms." This was written twenty-three years ago by Charles Yriarte, Inspector-General of the Fine Arts in France, who at the same time complained that at what was then known as the South Kensington Museum the accumulated treasures he admired and envied were huddled together so closely that it was impossible to see them properly. But many things have happened at South Kensington since 1897, and the stately new buildings of the Victoria and Albert Museum afford ample space now for the display of the national possessions, though they, in their turn, must be outgrown sooner or later by the never ceasing additions to the collections.

Last year numbers of fine things were added, among them the notable examples of stained glass of the thirteenth century and later which were lent to the Museum long ago by the late Mr. J. Pierpont Morgan, and have now become permanently its property by the gracious gift of his son. Another public-spirited collector, the late Mr. John George Joicey, has bequeathed to the Museum the beautifully decorated Italian armour, and German arquebuses, pistols and crossbows of the sixteenth and seventeenth centuries shown in our illustrations (pp. 80 to 85); as well as collections of old watches with enamelled cases, and Sèvres, German and Dutch porcelain. The eighteenth-century tea caddies illustrated (pp. 92 to 95), are part of an attractive collection formed during the past thirty years by the late Mrs. Thomas Sutton, and presented by her husband. They are all good examples of the craftsmanship of the period and in perfect condition. Two of those shown on p. 94 are ornamented with designs in relief formed of rolled paper, a method of decoration that was popular at the time they were made.

The largest piece of silver acquired in 1919 is the highly ornate centre-piece made by Paul Lamerie, and inscribed:—"The gift of Ye Rt. Honble. Sophia Baroness Lempster to Sr. Roger and Lady Newdegate, A.D. 1743," which, until it was sold at Sotheby's in June 1919, had never been out of the possession of the Newdegate family. It was purchased for the Museum for £2,970 13s. 9d. with the assistance of subscriptions from the National Art-Collections Fund, the Goldsmiths' Company, Mr. Otto Beit, Mr. G. C. Bower, Mr. L. G. C. Clarke, Sir J. F. Ramsden and Mr. A. S. Marsden Smedley. Many charming pieces of domestic silver of a slightly earlier period, and of simpler design, were presented by Mr. Harvey Hadden. Some of them, and two brass candlesticks bequeathed with other articles by Mr. B. H. Webb, are illustrated on pages 86 to 91.

An interesting acquisition, also illustrated (p. 77), is a fifteenth-century altarpiece of carved alabaster, gilt and coloured, purchased at the sale of Lord Swansea's collection at Singleton Abbey. The altarpiece, which is English, shows in its five groups the Annunciation, the Nativity, the Holy Trinity, the Ascension of Christ, and the Assumption of the Virgin. The figures on the wings are those of St. John the Baptist and St. John the Evangelist. The other panels (p. 79), representing in carved bone some of the Plagues of Egypt, are in the Webb Bequest.

Furniture acquired recently includes a number of attractive and valuable pieces of the seventeenth century that formed part of the equipment of Boughton House, Northamptonshire, when it was rebuilt by Ralph, Duke of Montagu. This furniture, which is the gift of the Duke of Buccleuch, includes the beautiful chest of drawers of figured walnut on a stand with scroll legs and stretchers, shown among the furniture illustrations (p.

101), which also include a richly carved high-backed Charles II. chair, believed to have belonged to Nell Gwynne, and presented by Sir George Donaldson (p. 102); a cabinet on stand of the seventeenth century (p. 99); a mahogany chair with a ringed back, in the style of Mainwaring (p. 97); a fine eighteenth-century chest of drawers of mahogany, enriched with carving and with chased brass handles (p. 98); a seventeenth-century oak cabinet, with decoration of birds, fruit and flowers painted on a black ground (p. 96); and a curious old arm chair of simple construction, dated 1574, and acquired in Berkshire (p. 100).

A valuable collection of more than a hundred-and-fifty mezzotints and etchings by Sir Frank Short, R.A., has been presented to the Museum by that artist in memory of his son, Captain Leslie Short; and Lady Holroyd has given forty-three etchings by her husband, the late Sir Charles Holroyd. Other acquisitions of 1919 include seventeen water-colours by Samuel Palmer, presented by Mrs. J. Merrick Head; and other water-colours by Sir Alfred East, Thomas Girtin, and John Varley; drawings by Degas, and some specimens of ancient Egyptian tapestries, given by Sir Charles and Lady Walston.

THE NATIONAL GALLERY OF BRITISH ART.

Twenty illustrations to Dante, made by William Blake for John Linnell, are among the additions to this gallery. They formed part of the Linnell collection dispersed at Christie's in 1918, and were presented through the National Art-Collections Fund, which was assisted in the purchase by the National Gallery Board, Sir Joseph Duveen, and others. Of four water-colours by J. S. Sargent, presented by Sir Joseph Duveen, two are reproduced, one of them in colour (p. 105), the brilliant impression, *Fountain with Girl Sketching*; the other, *The Piazetta, Venice*, in monotone (p. 107). One of five etchings by William Dyce, R.A., *An Old Woman*, is also reproduced (p. 114).

Holman Hunt's *Claudio and Isabella*, one of the Chantrey purchases for 1919, is interesting as well for itself as for the story that attaches to its inception. According to Hunt, in 1850, when he was a very young man, an artist asked him to make a design or two with a view, as Hunt understood it, to giving him a commission for a small picture. But when he took the sketches to the artist, although he was kindly received, he was told that he was mistaken, that there had been no intention of giving him a commission, and that if there had it would not have been for one of the designs submitted. The disappointed young painter left the house and went to call on Augustus Egg, R.A., who lived not far off, and who assured him that he had heard the other artist mention the commission. Egg, indignant but sympathetic, looked at the sketches and at once engaged Hunt to paint the *Claudio and Isabella*.

The incident must have made a deep impression upon Hunt, for he described it in an obituary of Egg, written soon after his death in 1863, and again with much detail in 1905 in his book "Pre-Raphaelitism and the Pre-Raphaelite Brethren." He did not mention the name of the artist concerned and it does not appear to have been published. But there can be no harm now, seventy years after the event and when one of the principals has been dead more than half a century, in saying that the man upon whom Holman Hunt relied in vain for a commission in 1850 was Thomas Creswick, R.A., who then lived at Linden Grove, Notting Hill, a few minutes' walk from Egg's house at Bayswater.

A reproduction of the *Claudio and Isabella* is included among the illustrations (p. 103), with those of Derwent Wood's bronze statue *Psyche* (p. 116); *The line of the Plough*, by Arnesby Brown (p. 111); and *The Beverley Arms Kitchen*, by F. W. Elwell (p. 113), all of which were bought by the Chantrey Trustees in 1919.

The bronze relief of Robert Louis Stevenson (p. 115) by Augustus St. Gaudens, presented by Miss M. H. Dodge, was modelled in 1887. Stevenson was not easy to please in matters of portraiture, and only a little earlier he had complained of the effort of another sculptor, that Mrs. Stevenson and his stepson thought it an excellent likeness—of Mark Twain! But he liked the relief by St. Gaudens, to whom, in a humorous letter, he protested against the prevailing belief in his household that the portrait was flattering. "For my own part I believe it to be a speaking likeness and not flattered at all—possibly a little the reverse."

The remaining illustrations of acquisitions at the National Gallery of British Art are of a striking unfinished portrait of Mrs. Mitchell and her baby, *Mother and Child*, by Alfred Stevens (p. 108); a head by Degas (p. 109), purchased at his sale in Paris; and a water-colour, *South of France*, by the young artist James Dickson Innes, who died in 1914 (p. 110). A picture by the late Matthew White Ridley, *The Pool of London*, painted in 1862, about the time that Whistler was making his early Thames etchings, was presented through the National Art-Collections Fund. Through the Fund also came Samuel Prout's *Glastonbury*, presented by Colonel Powell.

CORPORATION OF LONDON ART GALLERY, GUILDHALL.

Works of art acquired by this gallery include two important examples of Watts, his picture *Ariadne in Naxos* (p. 117), and the well-known bust, *Clytie*. *Ariadne in Naxos*, which Watts, when he finished it in the 'seventies, spoke of as "the most complete picture he had ever painted," was bought by his friend Mr. Rickards, after whose death it become the property of the late Lord Davey, who allowed it to be shown at several loan exhibitions. Subsequently the picture passed into the hands of Mr.

Morland Agnew, who contributed it to the last of the Red Cross sales at Christie's as the joint gift of himself and Mrs. Agnew. It was bought by Sir Marcus Samuel for a thousand guineas, and was afterwards presented by him to the Guildhall Gallery through the National Art-Collections Fund. The *Clytie*, which is the gift of Lady Battersea, was also presented through the Fund.

THE LONDON MUSEUM.

The acquisitions of this, the youngest of our metropolitan museums, include a whole room full of engravings of old London streets, parks, suburbs, and ceremonies, bequeathed by the late Mr. F. J. Mankiewicz, and including a representation of the Royal View of the Academy exhibition of 1788 (misdated 1789 by the engraver) in which many portraits shown that year can be identified. A painting of the interior of Henry the Seventh's chapel at Westminster, painted by Canaletto when he was in England about 1746, has been presented by Mr. C. B. Harmsworth, M.P. Mr. J. G. Joicey, a frequent benefactor to the London Museum, who died in 1919, bequeathed, subject to certain life interests, part of his estate to form a fund, the interest of which is to be applied to the purchase of objects for the Museum to which he gave such of his own property as was on loan there.

Our illustrations show several curious relics of Anglo-Saxon times recently excavated in London and acquired by the Museum; a fibula and bronze-gilt brooches of the sixth century (p. 120), and a drinking glass (p. 119), beautiful in its pale grey-green colour, of the same period. The Delft barber's bowl (p. 121), with its characteristic ornamentation, belongs to the seventeenth century; and the two quaint figures of the *Cries of London* to the early nineteenth (p. 124). The other illustrations are of objects on loan: a fire engine (p. 125) lent by Messrs. Merryweather, elaborately decorated, that saw considerable service in spite of its ornate appearance, and played a part in extinguishing the great Tooley Street fire of 1861. The silver tankard (p. 123), lent by Mr. Ernest Taylor, was given to his father, Sir Herbert Taylor, by William the Fourth, one of whose Coronation medals by Wyon is set in the lid. The tankard, which has the hall-mark of 1792, is a copy of one formerly in the possession of Charles the Twelfth of Sweden.

THE SCOTTISH NATIONAL GALLERIES.

Although 1919 was a lean year for some of the English Museums outside London, the National Gallery and the National Portrait Gallery of Scotland, of both of which Mr. J. L. Caw is Director, were singularly fortunate in obtaining acquisitions. Edinburgh received, by the bequest of

Miss Kinnear, four portraits by Raeburn, including that of *Mrs. George Kinnear* (p. 127), a notable example of the Scottish master. The other portraits by him are of *Mr. George Kinnear, Lieut.-Col. Lyon* and *Dr. Gardiner*; and the Gallery has also received by purchase a study of a dog by Raeburn which, though relatively unimportant, is yet of interest as one of the few things not portraits produced by that distinguished painter. By purchase, too, have been acquired the portraits of *Robert Hay Drummond*, Archbishop of York, by Sir Joshua Reynolds; the third *Duke of Argyll*, by Allan Ramsay; the second *Lord Belhaven*, by Kneller; *Sir William Bruce*, the architect, by J. Michael Wright; *Henrietta, Duchess of Orleans*, by Largillière; *James the Second, when Duke of York*, perhaps by Jacob Huysmans; and of the eighth *Earl and Countess of Rothes* and the second *Marquis of Huntly*, by artists unknown.

The Earl of Camperdown bequeathed to the Gallery the engraved portrait of his ancestor, *Admiral Lord Duncan*, painted by Sir Joshua, and another of the same famous sailor by Hoppner; Mrs. Smythe of Broughton, Kinross, bequeathed a portrait of *William H. Murray*, the actor, by Sir William Allan; and Mrs. Riches presented a portrait of *Thomas Carlyle*, painted in 1844 by John Linnell.

Noel Paton's *Luther at Erfurt*, perhaps the finest of his pre-Raphaelite pictures, and reproduced in THE STUDIO Special Number "Royal Scottish Academy," was bought from the Brechin collection, together with what some critics regard as J. L. Christie's best work, *The Pied Piper of Hamelin*, and a water-colour by Samuel Palmer. From Messrs. Knoedler was bought a Fiorentino, *Madonna and Child with St. John* (p. 126), mentioned by Berenson and once in the collection of Lady Henry Somerset; and from Mr. D. Croal Thomson a drawing by Millet, *The Wood-Choppers* (p. 130). Important additions to the Scottish national collection were made by the gift of Mr. A. W. Inglis of Thomson of Duddingston's *Castle on Rock*, and the bequest by Mr. Archibald Smith of J. C. Wintour's *A Border Castle* (p. 129). Lady Binning presented a sketch in oils by Constable; Brigadier-General Stirling, two drawings of the Duke of Wellington; Mr. James Cowan Smith bequeathed a water-colour by David Cox; and Mrs. George R. Halkett and her two daughters presented eleven etchings by Meryon, in memory of Mr. George R. Halkett, the artist and art critic.

THE NATIONAL GALLERY OF IRELAND.

During the war the Treasury subsidy for the purchase of pictures was suspended, but it was restored in 1919, and the Director, Captain R. Langton Douglas, bought among other works for the Gallery *Scenes from the Life of St. Augustine*, by the Master of the St. Augustine Legend (p. 132); *The Virgin and Child and St. Anne*, by Alexo Fer-

nandez of Seville (p. 131); a landscape by Guardi, *Ruins by a River*; and a portrait of Thomas Moore, by E. Hayes. The *Scenes from the Life of St. Augustine*, once in the collection of the first Lord Ellenborough, is by an early Flemish Master, and is one of the wings of a triptych, of which the centre panel is in Frankfort. The Fernandez is from the collection of Sir J. C. Robinson. It was exhibited at the New Gallery in 1895, at the Burlington Fine Arts Club in 1908, and at the exhibition of Spanish Old Masters held at the Grafton Galleries in 1913-14. The works added to the National Gallery of Ireland in 1919 include portraits of *Judge and Mrs. Hellen*, by Angelica Kauffman, bequeathed by Mrs. Margaret Marion Jack; *The Devil's Glen*, a landscape by J. A. O'Connor, presented by the Director, Captain Langton Douglas; a portrait of the poet, *Dora Sigerson* (Mrs. Clement Shorter), by Miss Josephine Webb, presented by the artist; and a portrait, presented by Miss Florence Knox, of *Viscount Pery*, a Speaker of the Irish House of Commons, by that able but dissipated American painter, Gilbert Stuart, who worked for some time in Ireland in the latter part of the eighteenth century.

GLASGOW ART GALLERY (KELVINGROVE).

Mr. W. N. M. Reid, a member of the family whose generous gifts to this gallery in the past have included Turner's *Modern Italy*, and notable canvases by Constable, Orchardson, Corot and Israels, presented an excellent example of the landscapes of James Docharty, *The Trossachs*, showing Loch Katrine with Ben Ledi in the background. Another acquisition is a group in marble of a mother and child, *Stepping Stones*, an early work of Sir Hamo Thornycroft, presented by Captain Wallace of Glassingall. A bronze statuette of Robert Burns, by Kellock Brown, inspired by the second stanza of *The Vision*, was given by "a few Glasgow lovers of the Bard"; and a fourth gift, by Mr. R. D. Macgregor, is a painting by Alphonse Legros, *An approaching Storm*.

The purchased pictures (some of which are deposited at the gallery by the Directors of the Glasgow Institute) included *The Lady with a Red Hat*, a characteristic work of that able painter Mr. William Strang (p. 137); *The Model for Hebe*, by Charles Mackie, R.S.A.; *Le Câteau Church*, by Arthur Streeton; *The Mirror*, an interior by Mrs. A. R. Laing (p. 135); *The Pipes of Pan*, a still life study by Somerville Shanks (p. 133); an open-air figure painting by Hugh Munro, *Roses and my Morning Walk* (p. 134); and two water-colours, *Roses*, by Miss Constance Walton, R.S.W., and *A Halt by the Nile*, by G. A. Boden. Purchases were also made of three bronzes, a head, *Griselda*, by Alfred Drury, R.A.; *Draped Mask*, by W. Reid Dick; and a figure, *Caprice*, by William H. Wright. There was also deposited on loan by Mr. Leonard Gow,

the well-known Glasgow collector and connoisseur, a set of sixty brass mediæval alms dishes, some of which are shown on page 138.

CITY OF BIRMINGHAM ART GALLERY.

Thirty-five years ago, when the present Director was first appointed to the charge of the Corporation Museum and Art Gallery, the permanent collection contained only a hundred and thirty-seven pictures. It has now more than a thousand works in oil and water-colour, in addition to a very large collection of drawings in which the work of the Pre-Raphaelites and their followers is exceptionally well represented. The Director, Sir Whitworth Wallis, when he looks back to 1885, may well feel proud of what has been accomplished, and the more proud because every picture in the permanent collection has been contributed by the generosity of private citizens. The only charge upon the Corporation has been for maintenance and insurance.

The growth of the Museum, with its fine collection of objects of fine and applied art, has kept pace with that of the Gallery, and the gifts of citizens have been no less profuse. Those of the late Mr. John Feeney alone numbered more than seventeen hundred; and to his munificent bequest of fifty thousand pounds Birmingham owes its great range of picture galleries, the opening of the last of which was the great event of 1919. At the same time was opened a large Museum of Casts, presented by the Feeney Trustees, and selected and arranged by Professor Ernest Gardner.

At Birmingham the flow of gifts to the Museum and Art Gallery did not cease even in the darkest days of the war, and last year numerous pictures were added, including the collection formed by the late Mr. Palmer Phillips, who made many gifts from it to the Art Gallery before his death in 1913, and bequeathed the remainder subject to the life interest of his wife. Last year, however, Mrs. Palmer Phillips generously presented them to the Corporation, and the pictures, about eighty in all, were hung in one of the new galleries. They include an excellent Bonington, *Selling Fish: Scene on the Welsh Coast* (p. 141); twenty-seven pictures in oil or water-colour by David Cox, Birmingham's most distinguished landscape painter; and works by De Wint, Prout, Napier Hemy, Copley Fielding, Wimperis, Thomas Collier and others. The pictures acquired last year also include *The Gondola*, by Fred Walker, presented by Mr. Austen Chamberlain (p. 139); and *Portsmouth*, by William Callow, presented by Mrs. Arthur Keen (p. 140), both water-colours; and two oil paintings, *The Island of Burano*, by J. B. Pyne, presented by Mrs. Rickards; and *Breakfasts for the Porth*, by J. C. Hook, R.A. (p. 143), bequeathed by Mr. William Kenrick.

CITY ART GALLERY, MANCHESTER.

The Manchester acquisitions were fit, if few in 1919, and will strengthen considerably the fine collection of which Mr. Lawrence Haward is Curator. The pictures purchased or presented are a portrait of Fantin-Latour by himself; a *Peasant Girl*, by J. F. Millet; *The Avon at Clifton*, by Richard Wilson, R.A.; *Mons 1918*, by H. Hughes Stanton, R.A.; *The Landlord*, by William Nicholson; and *High Street, Greenwich*, by Francis Dodd. A boy's head in bronze by George Thomas was bought for the permanent collection; and a graceful study of the nude, in marble, by F. Derwent Wood, R.A., *Atalanta* (p. 144), was presented by Lloyds' underwriters through the National Art-Collections Fund.

WALKER ART GALLERY, LIVERPOOL.

At this fine gallery the annual exhibitions that attract much of the best work from London were resumed in 1919, after a lapse of two years owing to the temporary occupation of the building by the staffs of the Food and Fuel Controllers. Only one picture was bought for the permanent collection from the exhibition of 1919, a landscape by George Houston, A.R.S.A., called *Winter in Ayrshire* (p. 145). The Rev. E. C. Dewick presented an oil painting by John Brett, A.R.A., *Rocks, Scilly*, and an interesting group of water-colours by A. W. Hunt, Charles Davidson, Mrs. Allingham, Tom Collier, J. Hardy, Maud Naftel and William Turner of Oxford, and one attributed to J. M. W. Turner, R.A. The late Arthur Hacker presented his *Christ and the Magdalene*; Miss Frederica Jones, *The Annunciation*, by Robert Fowler; Mrs. William Eden, two water-colours by William Eden; Sir Ernest George, R.A., four sketches; Mrs. F. W. Hayes, three paintings by F. W. Hayes; and Mr. Arthur S. Gladstone, a portrait of *Sir John Gladstone*, by William Bradley.

LAING ART GALLERY, NEWCASTLE-UPON-TYNE.

By the bequest of Mr. John George Joicey, whose benefactions to London have already been mentioned, the Laing Art Gallery acquired in 1919 collections of pottery, silver, old watches, weapons, etc., and paintings or drawings by Gainsborough, Leighton, Landseer, Sir William Orpen (a portrait of himself) and others. Mr. A. H. Higginbottom presented a collection of Japanese objects of art and prints. The pictures and sculpture acquired during the year were the following paintings in oil:—*The Beach*, by Mrs. Laura Knight (p. 146); a portrait by Sir George Reid of the Right Hon. R. Spence Watson; *The Old Mill*, by Tom Mostyn; *The Tyne from Windmill Hills* and *Heaton Dene*, by T. M. Richardson, senior; *The Lady of the Carnation*, by Fra. H. Newbery (p. 147); two water-colours—*A Shaft of Light*, by Harry Watson,

A.R.W.S., and *Newcastle from the Windmill Hills, Gateshead*, by Birket Foster (p. 149); and a bronze, *The Kiss*, by Alfred Drury, R.A.

PUBLIC FINE ART GALLERIES, BRIGHTON.

At the Brighton Art Gallery, which under the direction of Mr. Henry D. Roberts has become notable for its loan exhibitions of the work of foreign and British artists, the acquisitions to the permanent collection in 1919 included a landscape, *Apple Blossom*, by James Charles, an artist who found in Sussex the motives for many of his truthful and sympathetic pastorals. *Apple Blossom* was purchased by the Gallery, together with a study in lead pencil of a girl's head by Gerald Leslie Brockhurst (p. 150). Among the works presented were landscapes in oil or water-colour by the eighteenth-century Sussex painter, Smith of Chichester, A. F. Grace, A. W. Bayes and W. H. Bond, and two aquatints by John Baverstock Knight.

CORPORATION ART GALLERY, BRADFORD.

At Bradford, as at most of the Municipal Galleries, the effects of the war have prevented the acquisition by purchase of costly works of art; but a landscape by Julius Cæsar Ibbetson, *View of Masham*, has been purchased, together with a water-colour by Charles H. Woodman, a wash drawing by John Varley (p. 151), eight studies in chalk and pencil by Burne-Jones, and four etchings by W. Lee Hankey. The gifts to the collection, made by Mr. F. Rawnsley, Mr. A. Willey, Sir Arthur Godwin, Mr. Arthur Crossland, Mrs. William C. Lupton, Dr. H. J. Campbell, Mr. W. T. Vint and Mr. H. Behrens, include water-colours by William Muller and J. B. Pyne; drawings in chalk or pencil by William Callow, J. F. Lewis, R.A., Jacob Kramer, Paul S. Munn (p. 151), Burne-Jones, Simeon Solomon, and F. Goodall, R.A.; a set of etchings by Piranesi; and two bronzes, *Day Dreams* by Havard Thomas, and *Head of Woman* by T. Stirling Lee. All these are at the Cartwright Memorial Hall. For the Museum of Local History and Antiquities at Bolling Hall several examples of sixteenth- and seventeenth-century furniture and old pewter (p. 152) have been purchased by the Corporation.

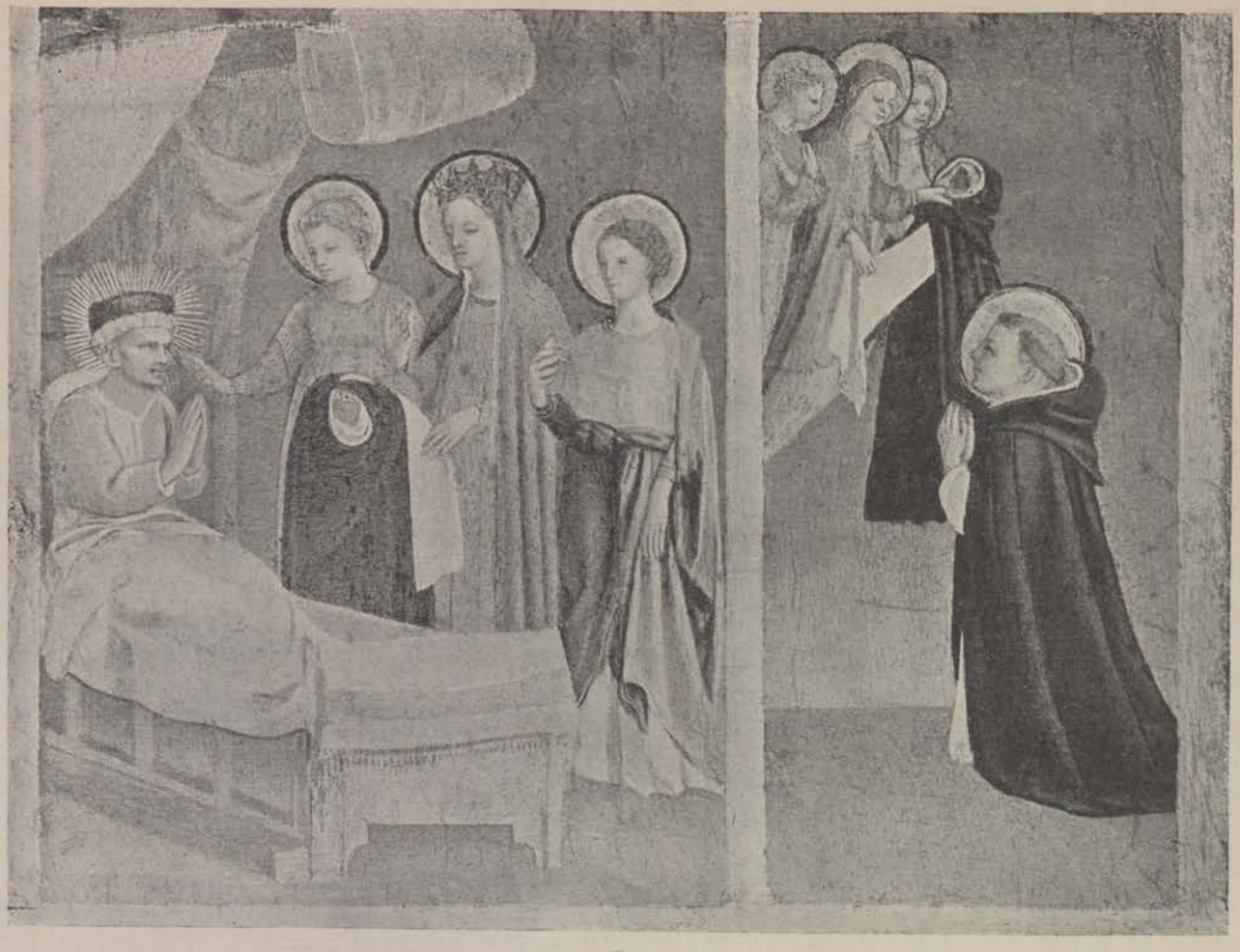
WILLIAM T. WHITLEY.

ILLUSTRATIONS

"SYMPHONY IN WHITE, No. 2. THE LITTLE WHITE GIRL" (CANVAS). BY J. McNEILL WHISTLER. ARTHUR STUDD BEQUEST

"THE VIRGIN AND CHILD" (WOOD). BY FRA FILIPPO LIPPI. PRESENTED BY EARL BROWNLOW

" SS. FABIAN AND SEBASTIAN " (WOOD). BY GIOVANNI DI PAOLO. PRESENTED BY THE NATIONAL ART-COLLECTIONS FUND IN MEMORY OF ROBERT ROSS



" THE ORIGIN OF THE DOMINICAN HABIT " (WOOD). SCHOOL OF FRA GIOVANNI ANGELICO. PRESENTED BY SIR C. A. COOK, K.C.B.

"MOURNING THE DEAD CHRIST" (SLATE). FRENCH SCHOOL, EARLY XIX. CENTURY. PURCHASED

" LOT AND HIS DAUGHTERS " (WOOD)
DUTCH SCHOOL, *c.* 1500. PURCHASED

"JAMES, THIRD MARQUIS OF HAMILTON" (CANVAS) BY DANIEL MYTENS. PRESENTED BY MR. COLIN AGNEW AND MR. C. ROMER WILLIAMS

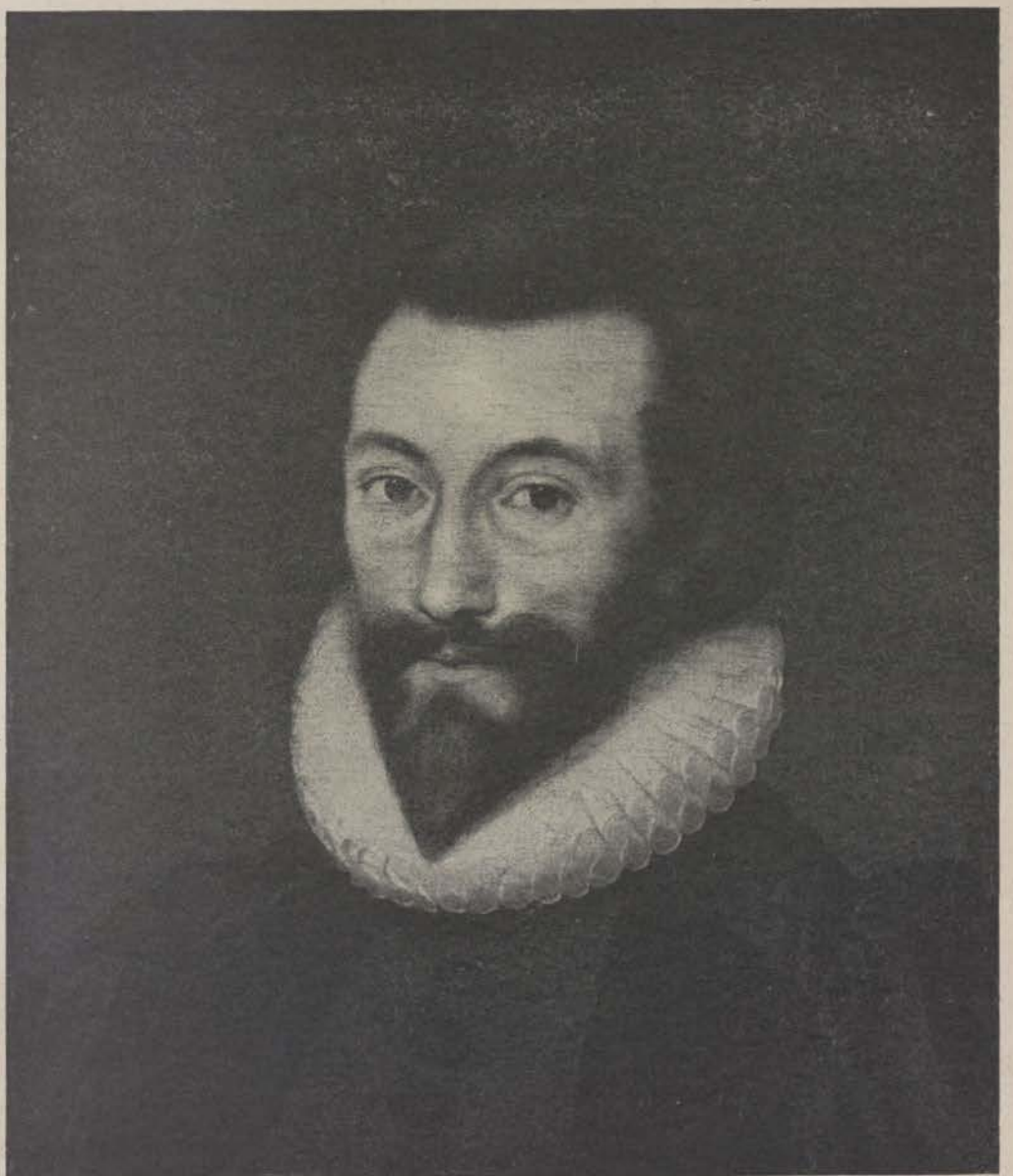
"THE BEAUMONT FAMILY GROUP" (CANVAS). BY GEORGE ROMNEY. PURCHASED

" NOCTURNE—BLUE AND SILVER. CREMORNE LIGHTS " (CANVAS)
BY J. MCNEILL WHISTLER. ARTHUR STUDD BEQUEST

"NOCTURNE—BLACK AND GOLD. THE FIRE WHEEL" (CANVAS). BY J. McNEILL WHISTLER. ARTHUR STUDD BEQUEST

"LA MORT ET LES JEUNES FILLES" (CANVAS). BY PUVIS DE CHAVANNES. ARTHUR STUDD BEQUEST

" SUMMER " (CANVAS). BY PUVIS DE CHAVANNES. ARTHUR STUDD BEQUEST

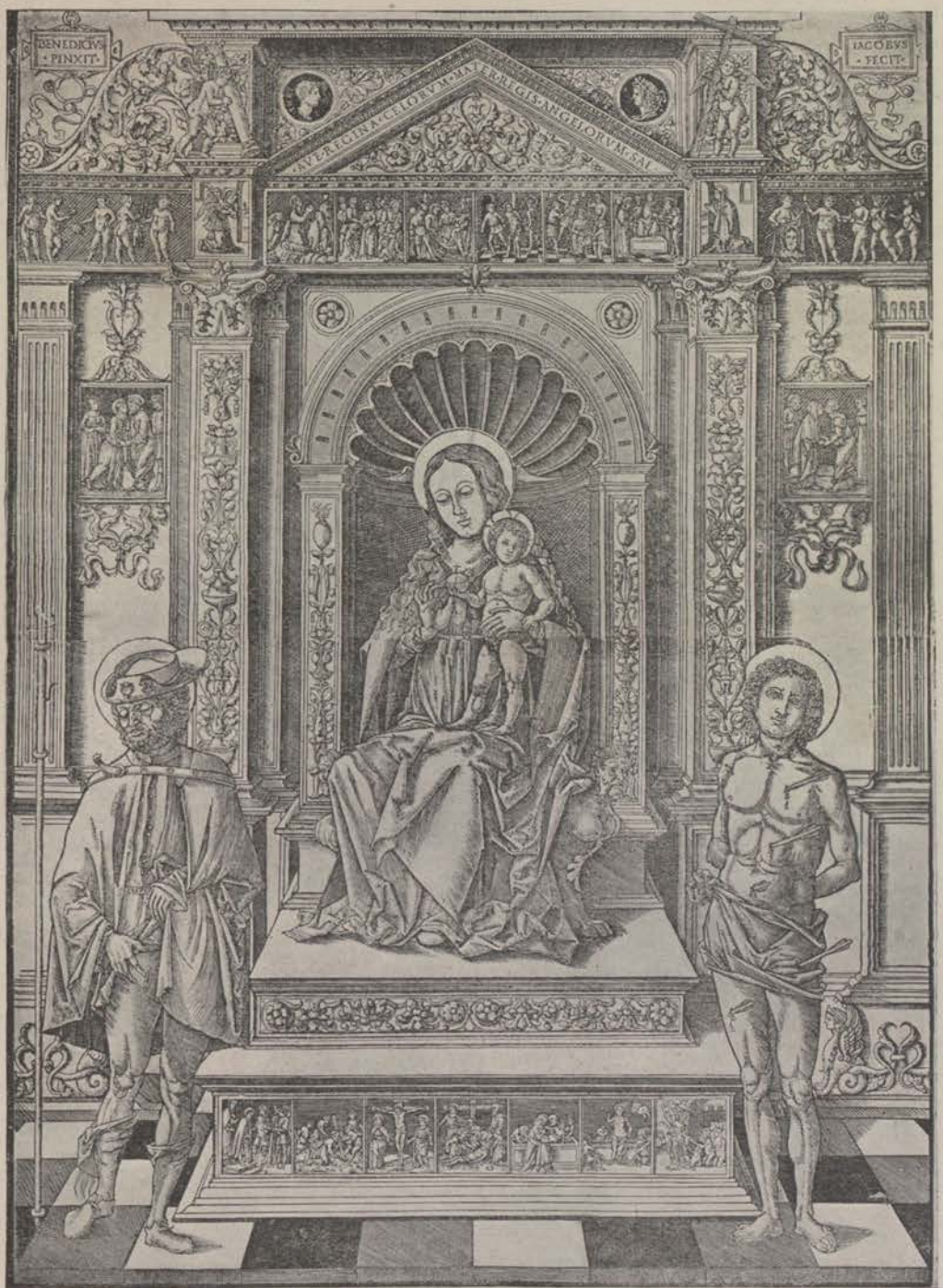


"JOHN DONNE, D.D." (CANVAS). BY OR AFTER ISAAC OLIVER. PURCHASED

"THOMAS, FIRST BARON WENTWORTH" (WOOD)
BY HANS EWORTS(?). PURCHASED

" HENRY BENNET, EARL OF ARLINGTON " (CANVAS) BY SIR PETER LELY (STUDIO OF). PURCHASED

"ADAM, FIRST VISCOUNT DUNCAN" (CANVAS). BY JOHN HOPPNER, R.A. PRESENTED BY MR. HENRY WARRINER



" VIRGIN AND CHILD IN NICHE " (ENGRAVING). BY JACOBUS (?) AFTER BENEDETTO MONTAGNA. PURCHASED

"THE EMPEROR MAXIMILIAN ON HORSEBACK" (ENGRAVING). BY HANS BURGKMAIR. PURCHASED

STUDY FOR " A RISEN CHRIST " (DRAWING) BY ALBERT DURER. FROM THE LOCKER-LAMPSON COLLECTION

"THE TOILET OF SALOME" (DRAWING). BY AUBREY BEARDSLEY BEQUEATHED BY ROBERT ROSS THROUGH THE NATIONAL ART-COLLECTIONS FUND

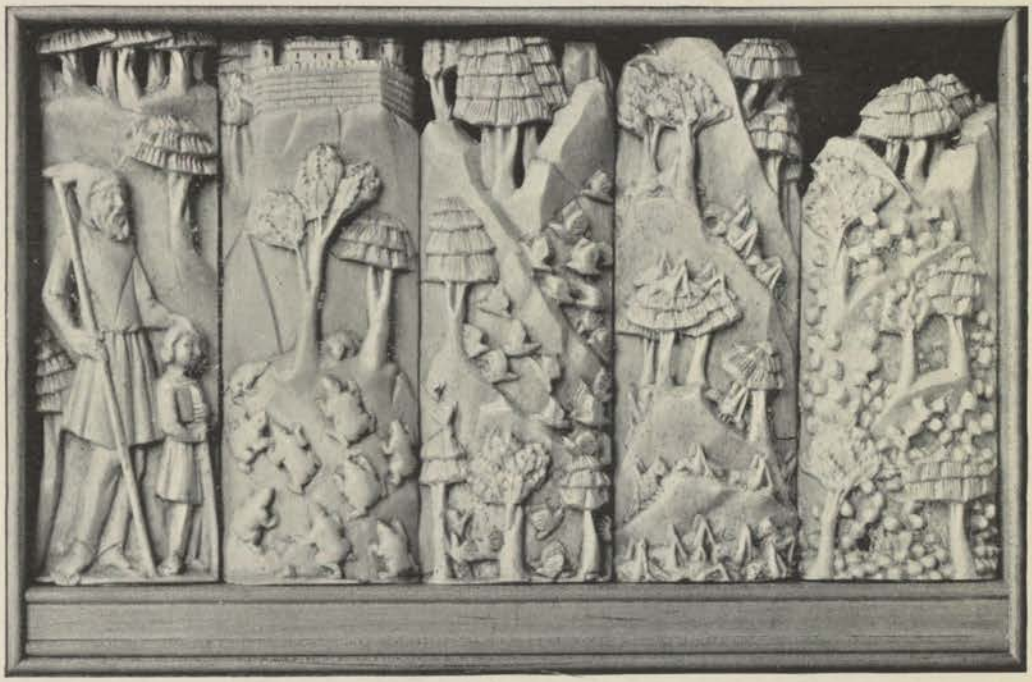
MARBLE FIGURE OF PARSWANATHA, THE 23RD TIRTHANKARA (JAIN WORK). DATED 1492 A.D. PRESENTED BY COL. J. BIDDULPH

WALL-PAINTING FROM A VILLA AT WADI SARGA, NEAR ASSIÛT. COPTIC, VI. CENTURY. PRESENTED BY THE COMMITTEE OF THE BYZANTINE RESEARCH AND PUBLICATION FUND

THREE *matés*, OR VESSELS FROM WHICH THE SO-CALLED PARAGUAYAN TEA, *yerba maté*, IS DRUNK NOS. 1 AND 3, SILVER; CENTRE, ENGRAVED GOURD, MOUNTED IN SILVER. XVIII-XIX. CENTURIES PRESENTED BY COL. F. H. WARD

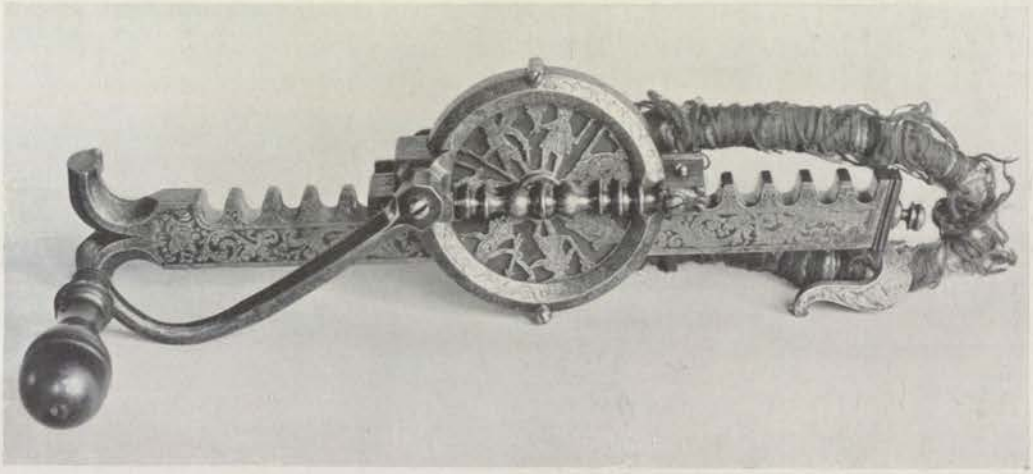
TWO SIDES OF A MARBLE SLAB, SAID TO BE FROM A CHURCH AT MIAFARKIN (TIGRANOCERTA) IN NORTHERN MESOPOTAMIA, EARLY XIII. CENTURY. PURCHASED

ALTARPIECE IN ALABASTER. ENGLISH, XV. CENTURY. PURCHASED



FIVE PANELS FROM A CASKET. BONE, CARVED WITH FOUR OF THE PLAGUES OF EGYPT. NORTH ITALIAN ABOUT 1400. BEQUEATHED BY MR. B. H. WEBB

PISTOL, WHEEL-LOCK, THE WOODEN STOCK INLAID WITH ENGRAVED STAGHORN. GERMAN, 1593
JOICEY BEQUEST



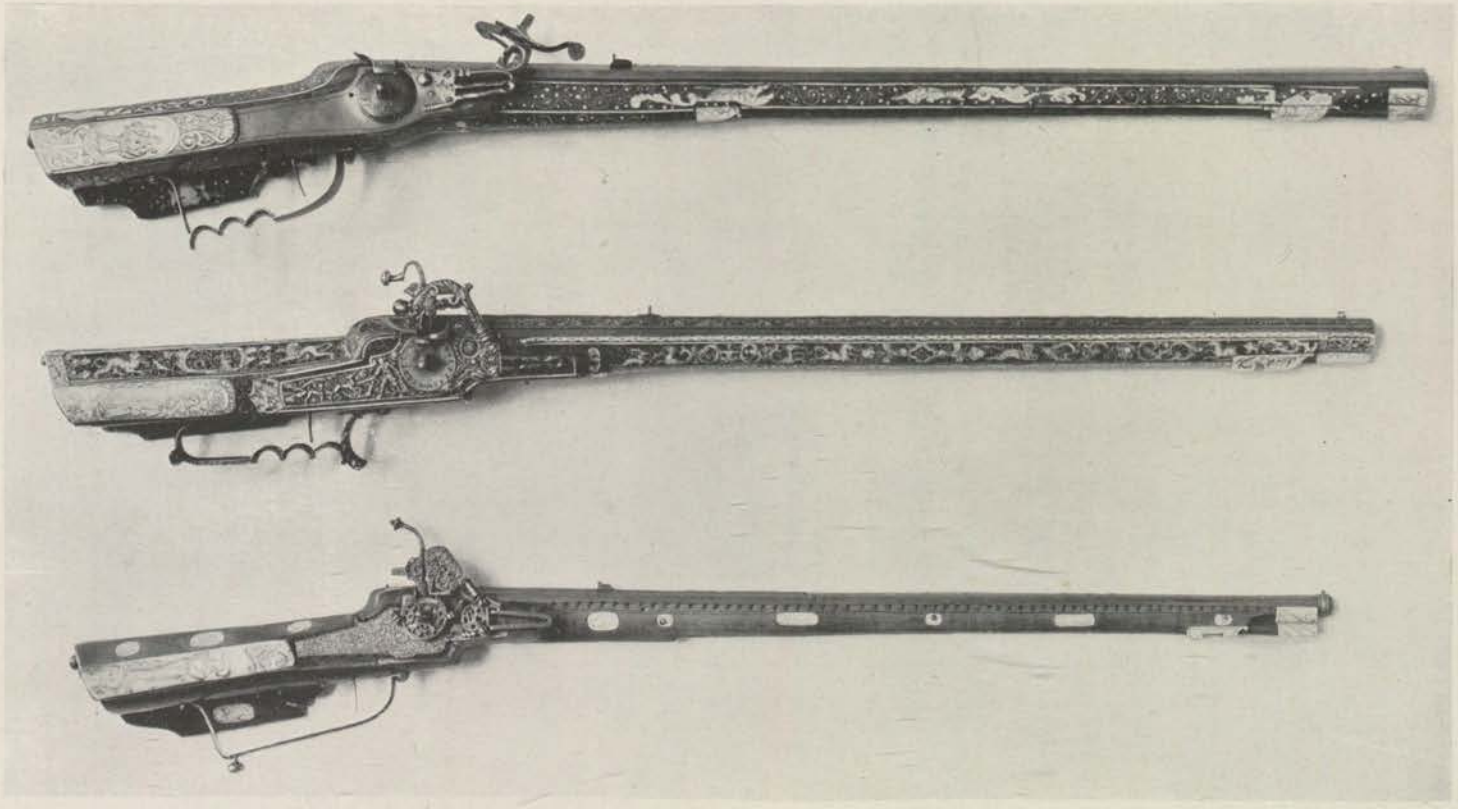
CRANEQUIN FOR BENDING A CROSSBOW. STEEL, PIERCED AND ENGRAVED WITH FIGURES OF THE SEVEN PLANETS. GERMAN, XVI. CENTURY. JOICEY BEQUEST

CROSSBOW, THE EBONY STOCK INLAID WITH ENGRAVED STAG-HORN. GERMAN, EARLY XVII. CENTURY. JOICEY BEQUEST

GAUNTLETS, DAMASCENED IN GOLD AND SILVER. NORTH ITALIAN, XVI. CENTURY. JOICEY BEQUEST

GAUNTLET AND PAULDRON, ETCHED AND GILT. NORTH ITALIAN, LATE XVI. CENTURY. JOICEY BEQUEST

BACK PLATE, REPOUSSÉ AND GILT. ATTRIBUTED TO LUCIO PICININO. ITALIAN (MILANESE), SECOND HALF OF XVI. CENTURY. JOICEY BEQUEST



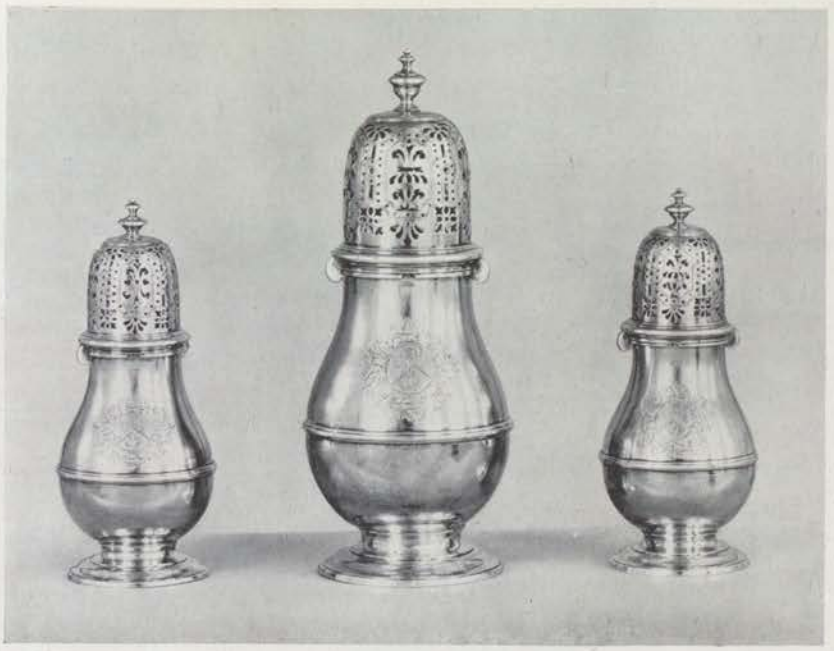
ARQUEBUSES, THE STOCKS INLAID WITH ENGRAVED STAGHORN. THE LOCK, BARREL AND TRIGGER-GUARD OF THE MIDDLE PIECE ARE OF CHISELLED AND GILT STEEL. GERMAN, XVII. CENTURY. JOICEY BEQUEST

TWO-HANDLED SILVER CUP WITH COVER. ENGLISH EARLY XVII. CENTURY. PRESENTED BY MR. HARVEY HADDEN

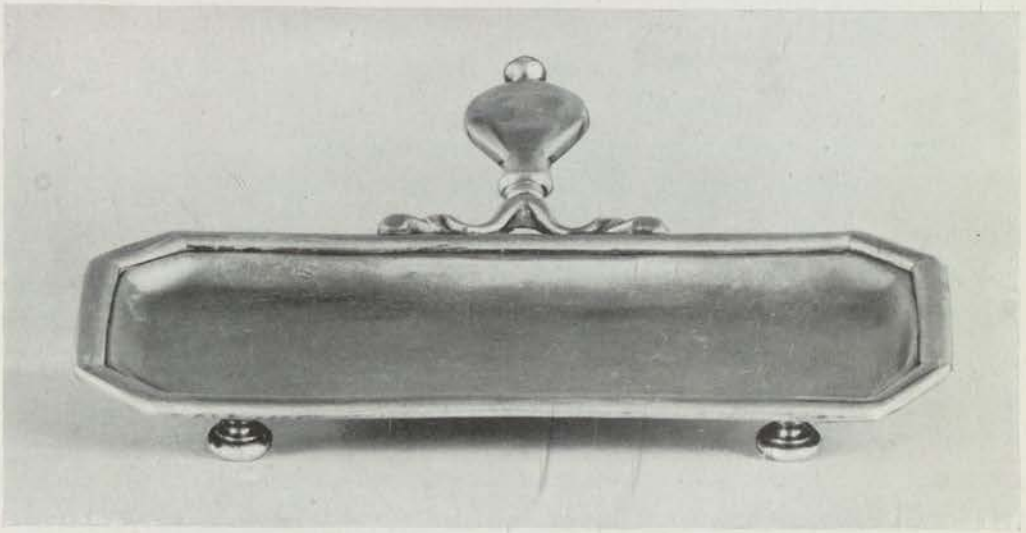
SILVER JUG. DUBLIN HALL-MARK, 1710. PRESENTED BY MR. HARVEY HADDEN

TWO-HANDLED SILVER CUP WITH COVER. ENGLISH EARLY XVII. CENTURY. PRESENTED BY MR. HARVEY HADDEN

OCTAGONAL SILVER COFFEE POT WITH DOMED COVER LONDON HALL-MARK, 1716-17. PRESENTED BY MR. HARVEY HADDEN

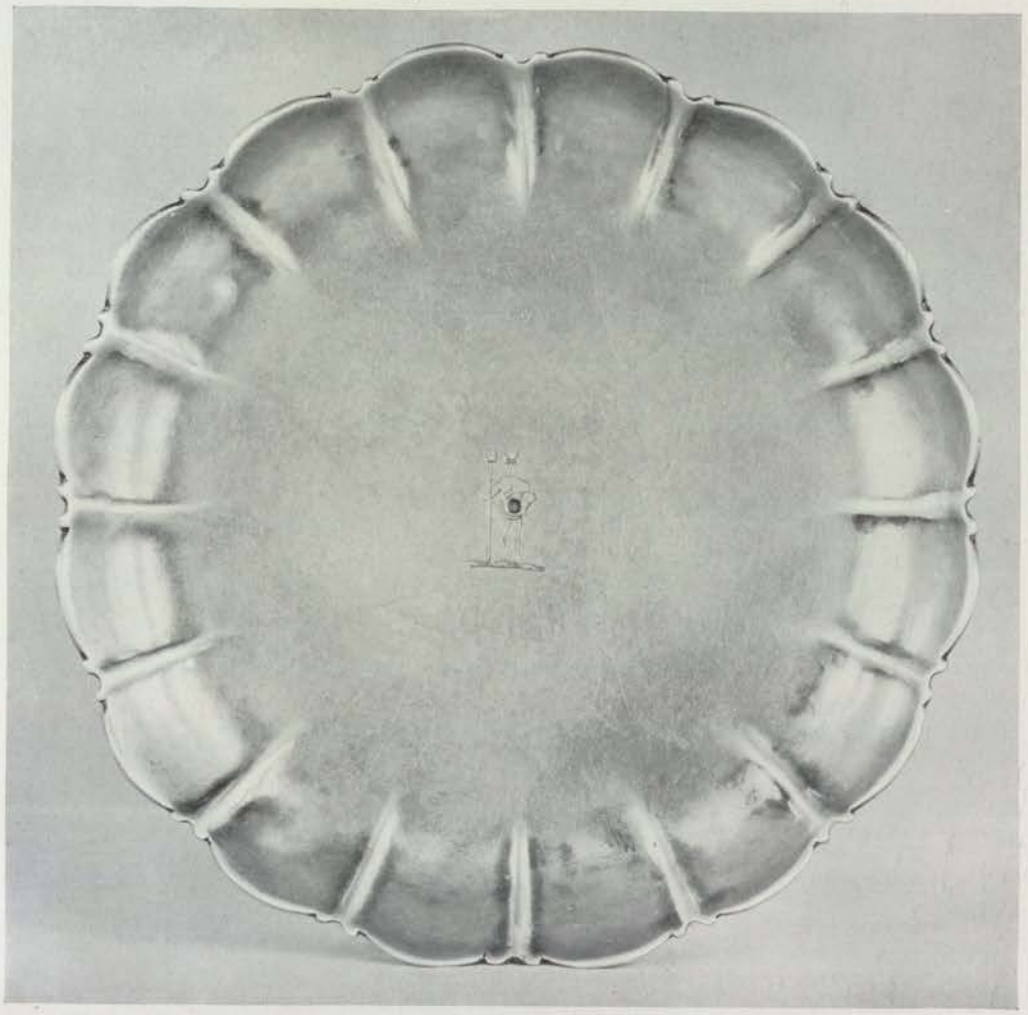


SILVER COFFEE POT. ENGLISH, EARLY XVIII. CENTURY: SILVER TEAPOT AND STAND MADE BY SIMON PANTIN, LONDON, 1705-6: SET OF SILVER CASTERS, ENGRAVED WITH THE ARMS OF BELLASIS. PRESENTED BY MR. HARVEY HADDEN

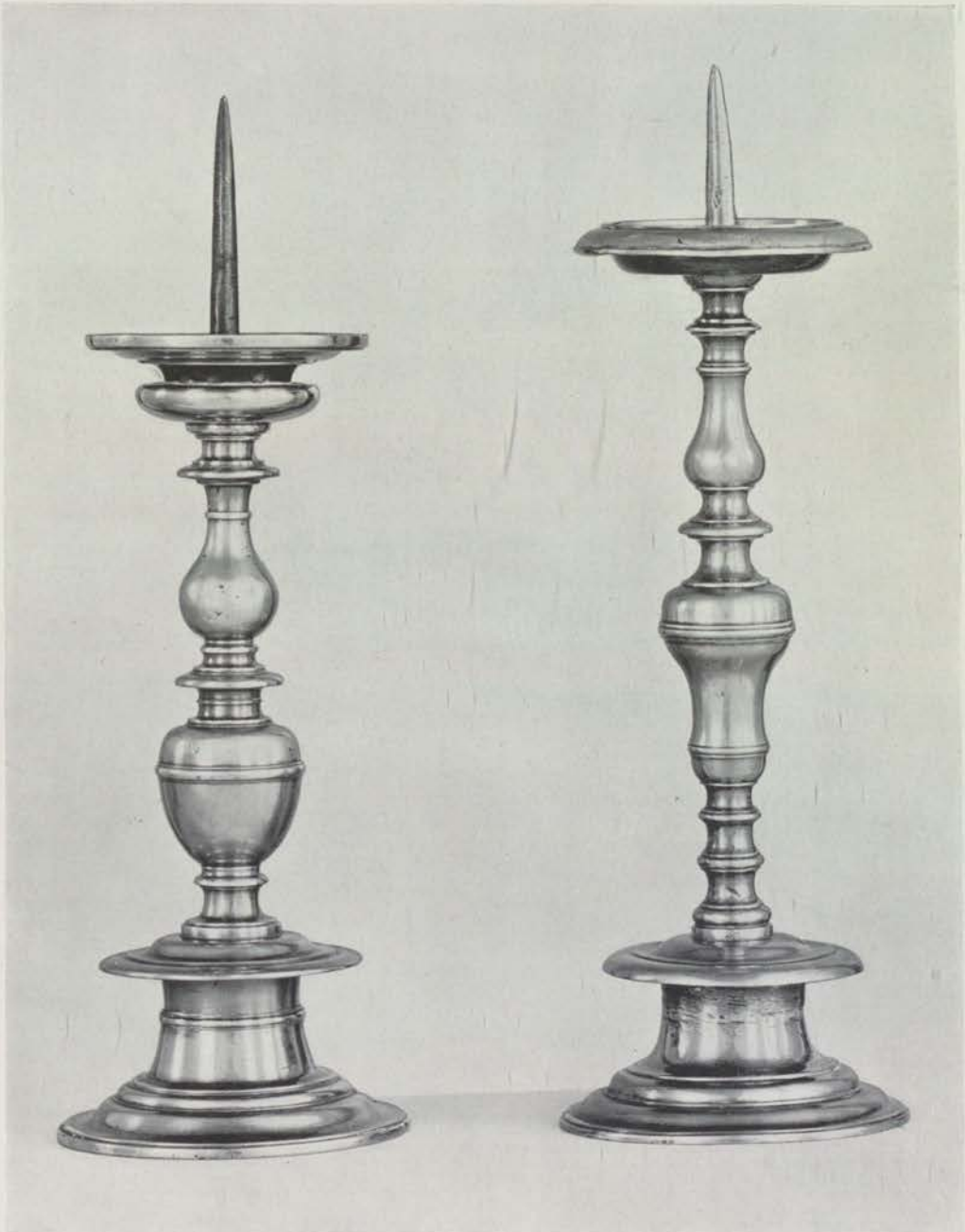


OCTAGONAL SILVER SNUFFER-TRAY, WITH PEAR-SHAPED HANDLE. ENGLISH, ABOUT 1708
PRESENTED BY MR. HARVEY HADDEN

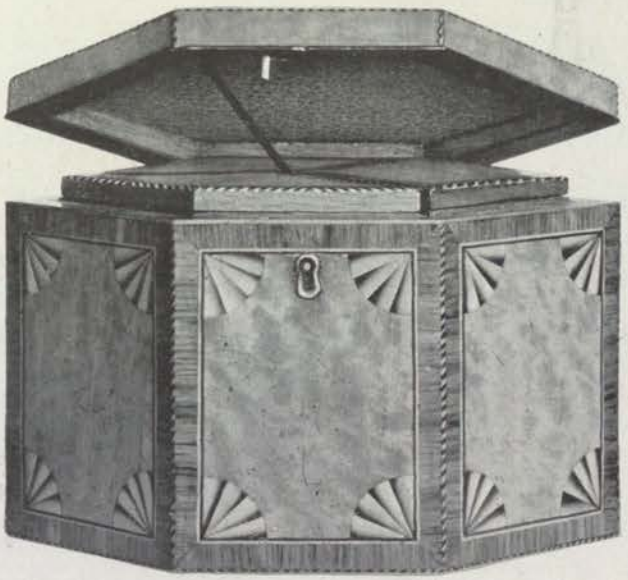
SILVER HAND-CANDLESTICK WITH EXTINGUISHER. LONDON HALL-MARK, 1711-12
PRESENTED BY MR. HARVEY HADDEN



SILVER WAITER. IRISH, EARLY XVII. CENTURY. PRESENTED BY MR. HARVEY HADDEN



BRASS CANDLESTICKS, CAST AND TURNED. FLEMISH XVII. CENTURY. BEQUEATHED BY MR. B. H. WEBB



TEA CADDIES IN VENEERED AND INLAID WOODS
ENGLISH, XVIII. CENTURY. SUTTON COLLECTION

EBONY AND IVORY

PAPIER-MÂCHÉ, PAINTED AND GILT

TORTOISE-SHELL AND IVORY

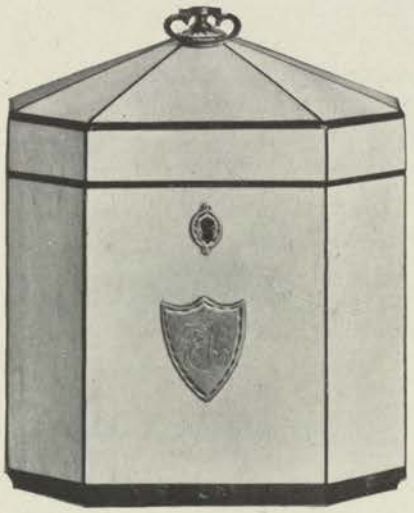
TEA CADDIES. ENGLISH, XVIII. CENTURY. SUTTON COLLECTION

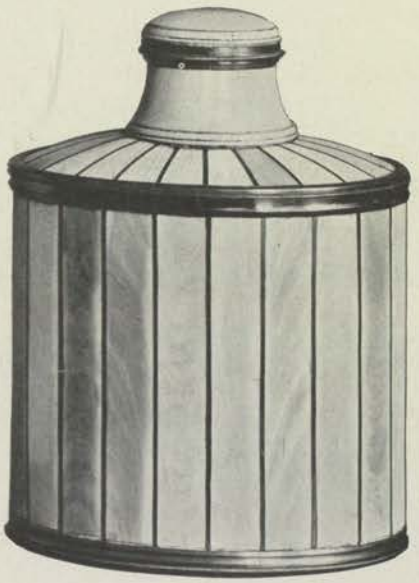
PAPER DECORATION

CARVED AND POLISHED WOOD

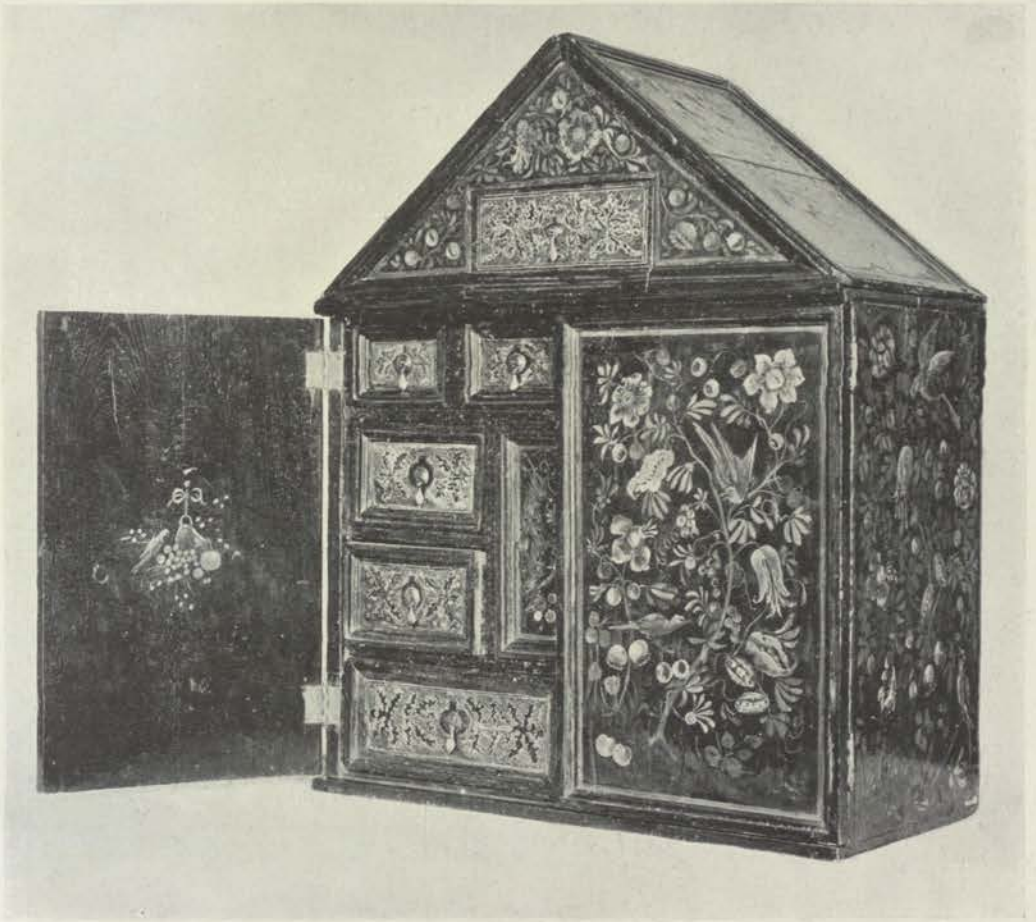
PAPER DECORATION

TEA CADDIES. ENGLISH, XVIII. CENTURY. SUTTON COLLECTION





TEA CADDIES IN IVORY AND SILVER OR GILT
ENGLISH, XVIII. CENTURY. SUTTON COLLECTION



OAK CABINET WITH PAINTED DECORATION
ENGLISH, XVII. CENTURY. PURCHASED

MAHOGANY CHAIR IN THE STYLE OF MAINWARING. ENGLISH, *c.* 1765. PURCHASED

CHEST OF DRAWERS OF CARVED MAHOGANY
ENGLISH, MIDDLE XVIII. CENTURY. PURCHASED

WALNUT CABINET AND STAND, DECORATED WITH INLAY AND MARQUETRY. ENGLISH, LATE XVII. CENTURY. PURCHASED

OAK ARM-CHAIR. ENGLISH, 1574. PURCHASED

CHEST OF DRAWERS VENEERED WITH BURR WALNUT FROM BOUGHTON HOUSE. ENGLISH, LATE XVII. CENTURY. PRESENTED BY THE DUKE OF BUCCLEUCH

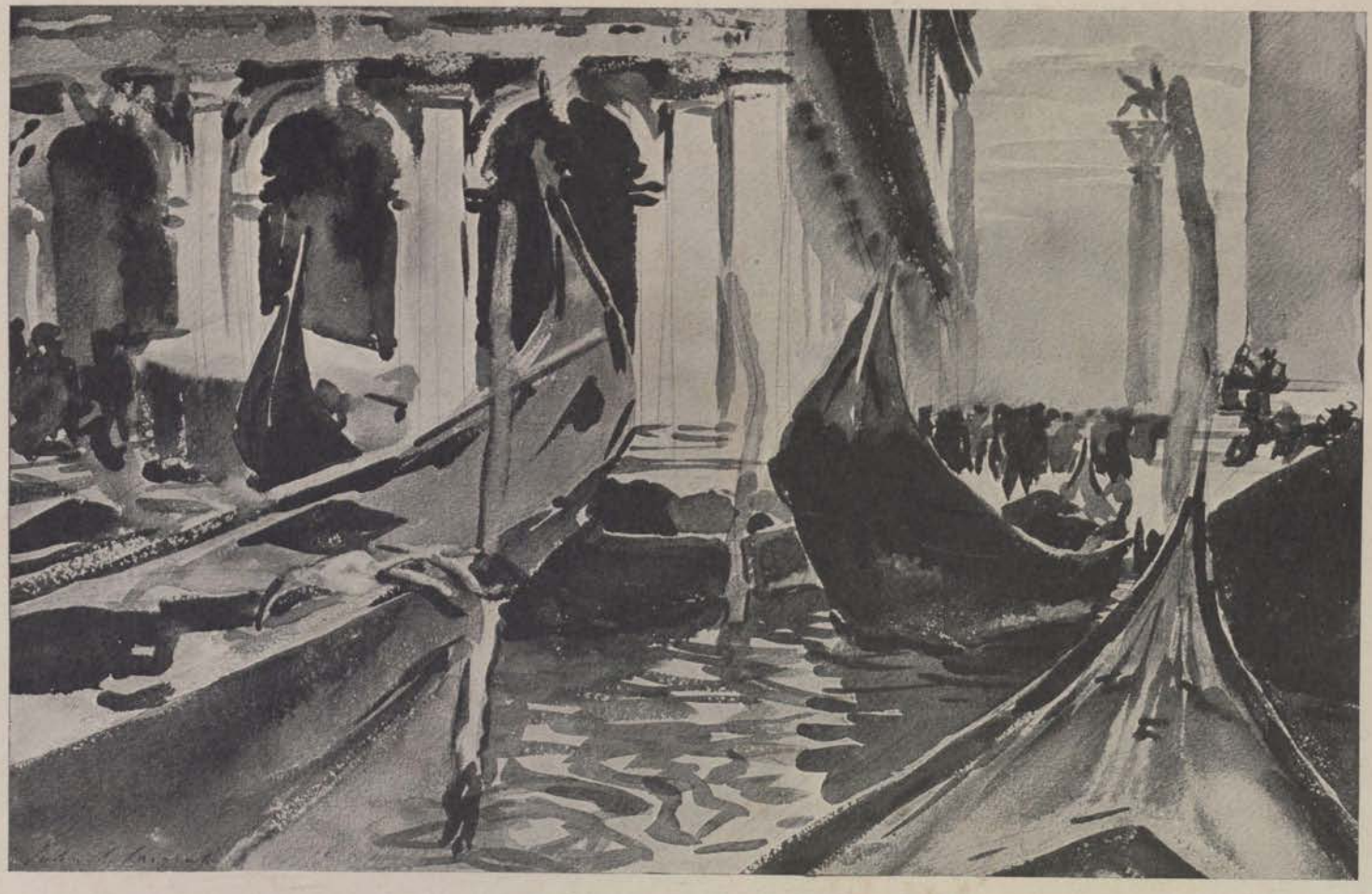
VX-d-53

63933

WALNUT ARM-CHAIR, SAID TO HAVE BELONGED TO NELL GWYNNE. ENGLISH, PERIOD OF CHARLES II. PRESENTED BY SIR GEORGE DONALDSON

"CLAUDIO AND ISABELLA" (WOOD). BY W. HOLMAN HUNT, O.M. CHANTREY PURCHASE

"FOUNTAIN WITH GIRL SKETCHING" (WATER-COLOUR). BY J. S. SARGENT, R.A. PRESENTED BY SIR JOSEPH DUVEEN



" THE PIAZETTA, VENICE " (WATER-COLOUR). BY J. S. SARGENT, R.A. PRESENTED BY SIR JOSEPH DUVEEN

"MOTHER AND CHILD" (CANVAS) BY ALFRED STEVENS. PURCHASED OUT OF THE CLARKE FUND

"HEAD OF A WOMAN" (CANVAS). BY H. G. E. DEGAS. PRESENTED BY LORD D'ABERNON AND SIR JOSEPH DUVEEN

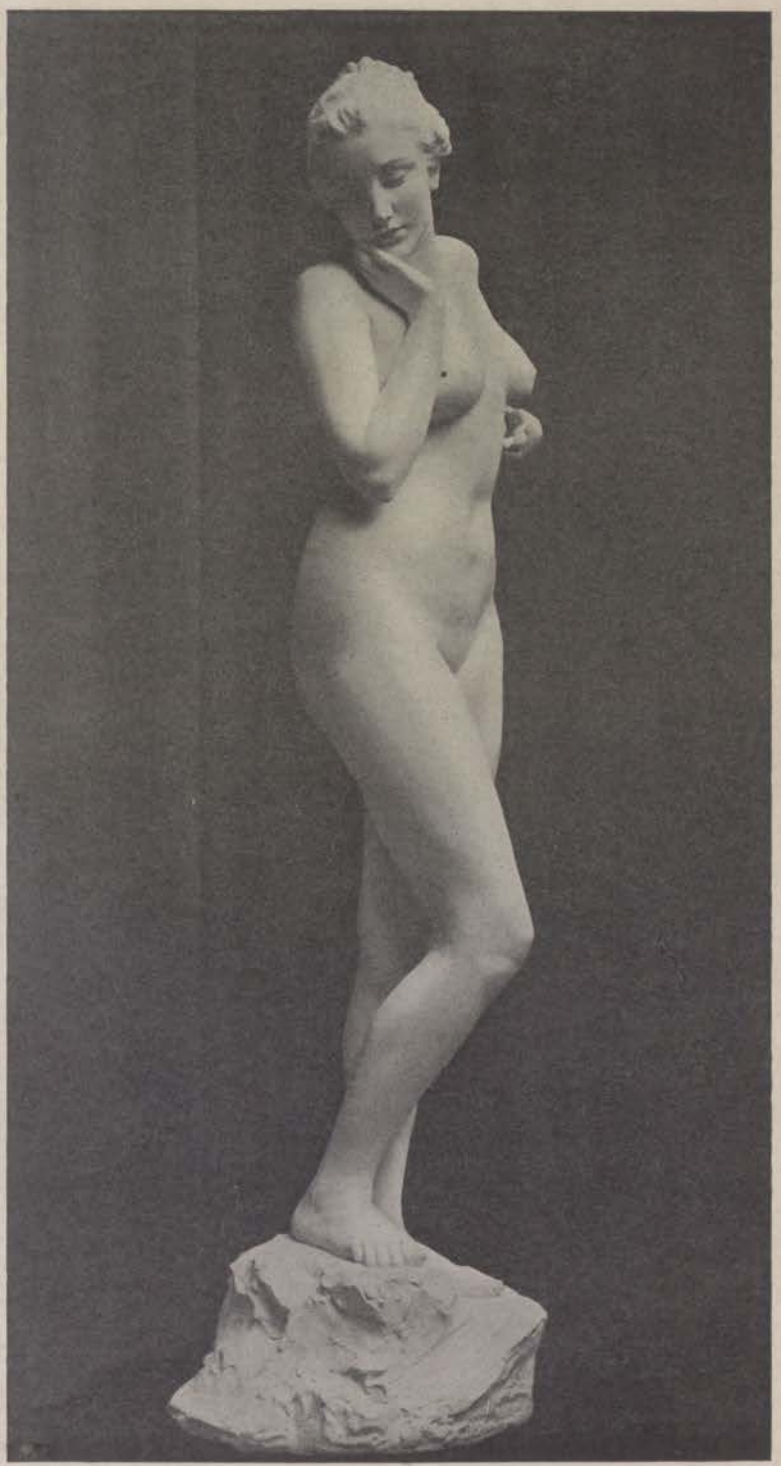
" SOUTH OF FRANCE " (CANVAS). BY J. D. INNES
PURCHASED OUT OF THE CLARKE FUND

"THE LINE OF THE PLOUGH" (CANVAS). BY ARNESBY BROWN, R.A. CHANTREY PURCHASE

"THE BEVERLEY ARMS KITCHEN" (CANVAS)
BY F. W. ELWELL. CHANTREY PURCHASE

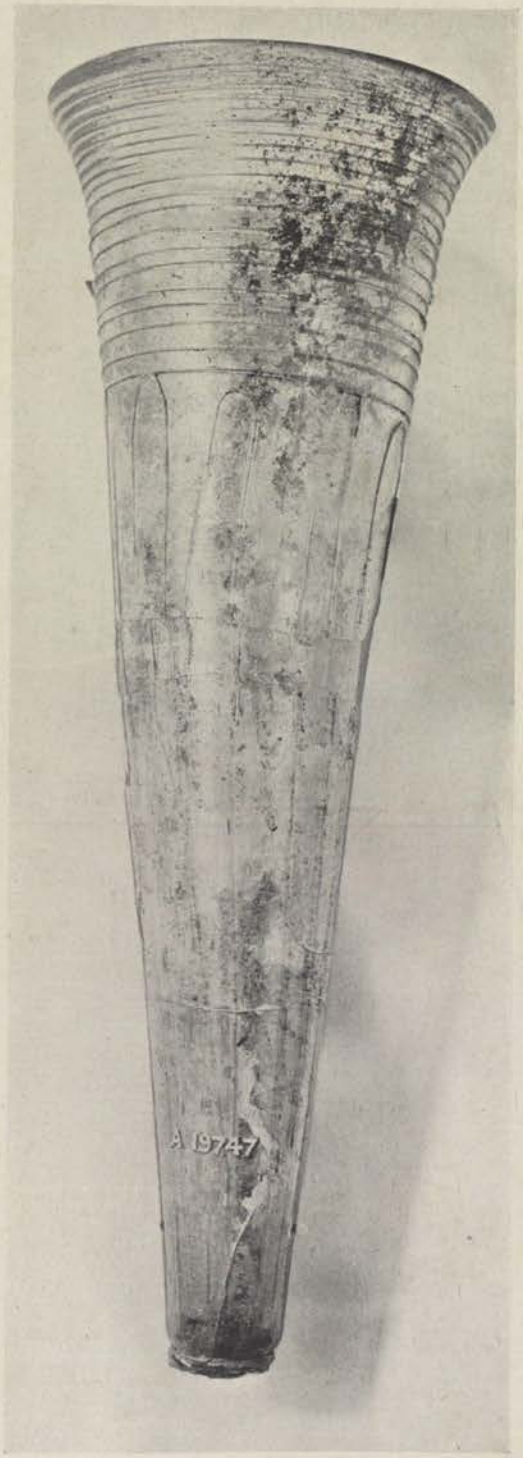
"AN OLD WOMAN" (ETCHING) BY WILLIAM DYCE, R.A. PRESENTED BY MISS DYCE

"ROBERT LOUIS STEVENSON" (BRONZE). BY AUGUSTUS ST. GAUDENS. PRESENTED BY MISS M. H. DODGE

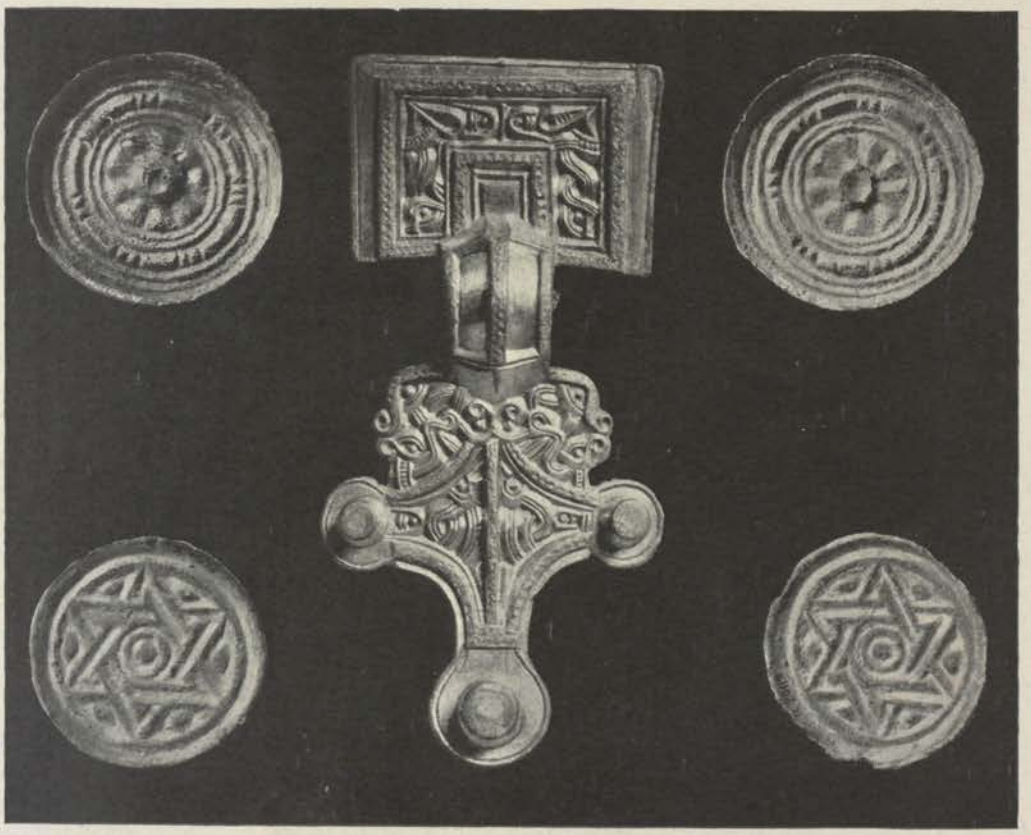


"PSYCHE" (BRONZE). BY
F. DERWENT WOOD, R.A.
CHANTREY PURCHASE

"ARIADNE IN NAXOS" (CANVAS). BY G. F. WATTS, O.M. R.A. PRESENTED BY SIR MARCUS SAMUEL, BART. THROUGH THE NATIONAL ART-COLLECTIONS FUND

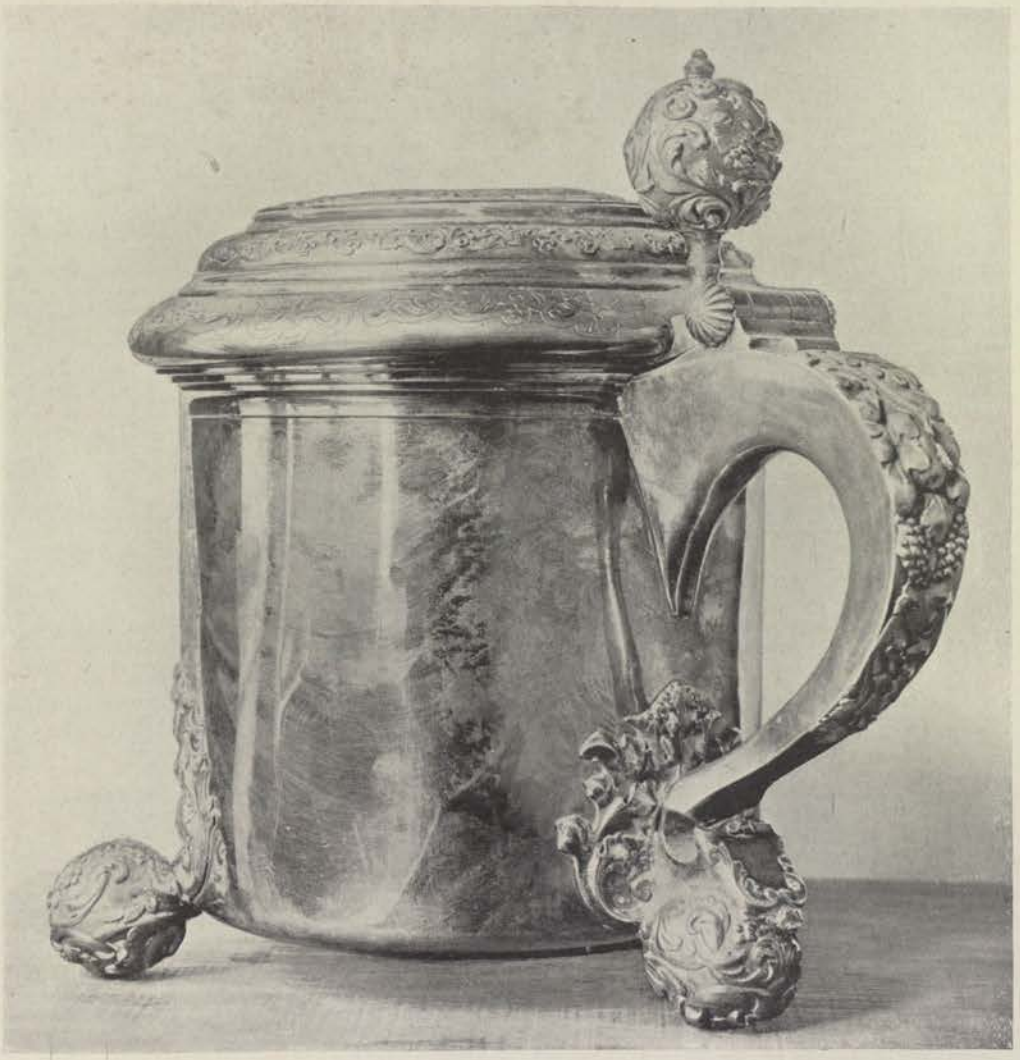


ANGLO-SAXON DRINKING GLASS. VI. CENTURY
EXCAVATED IN THE LONDON AREA



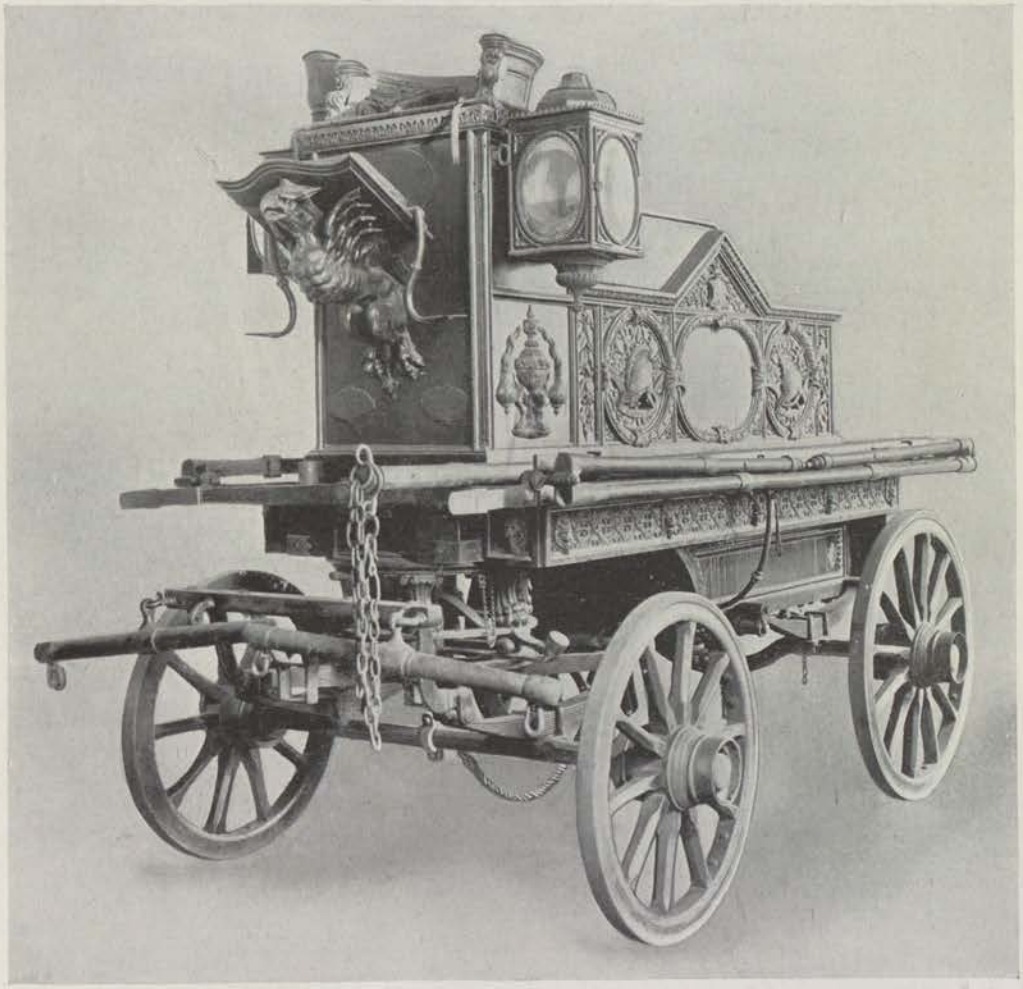
ANGLO-SAXON FIBULA AND BROOCHES. VI. CENTURY
EXCAVATED IN THE LONDON AREA

BARBER'S BOWL. DELFT, XVII. CENTURY



SILVER TANKARD, 1792, GIVEN BY WILLIAM IV. TO SIR HERBERT TAYLOR. LENT

MODEL FIGURES—" CRIES OF LONDON "
EARLY XIX. CENTURY. PRESENTED



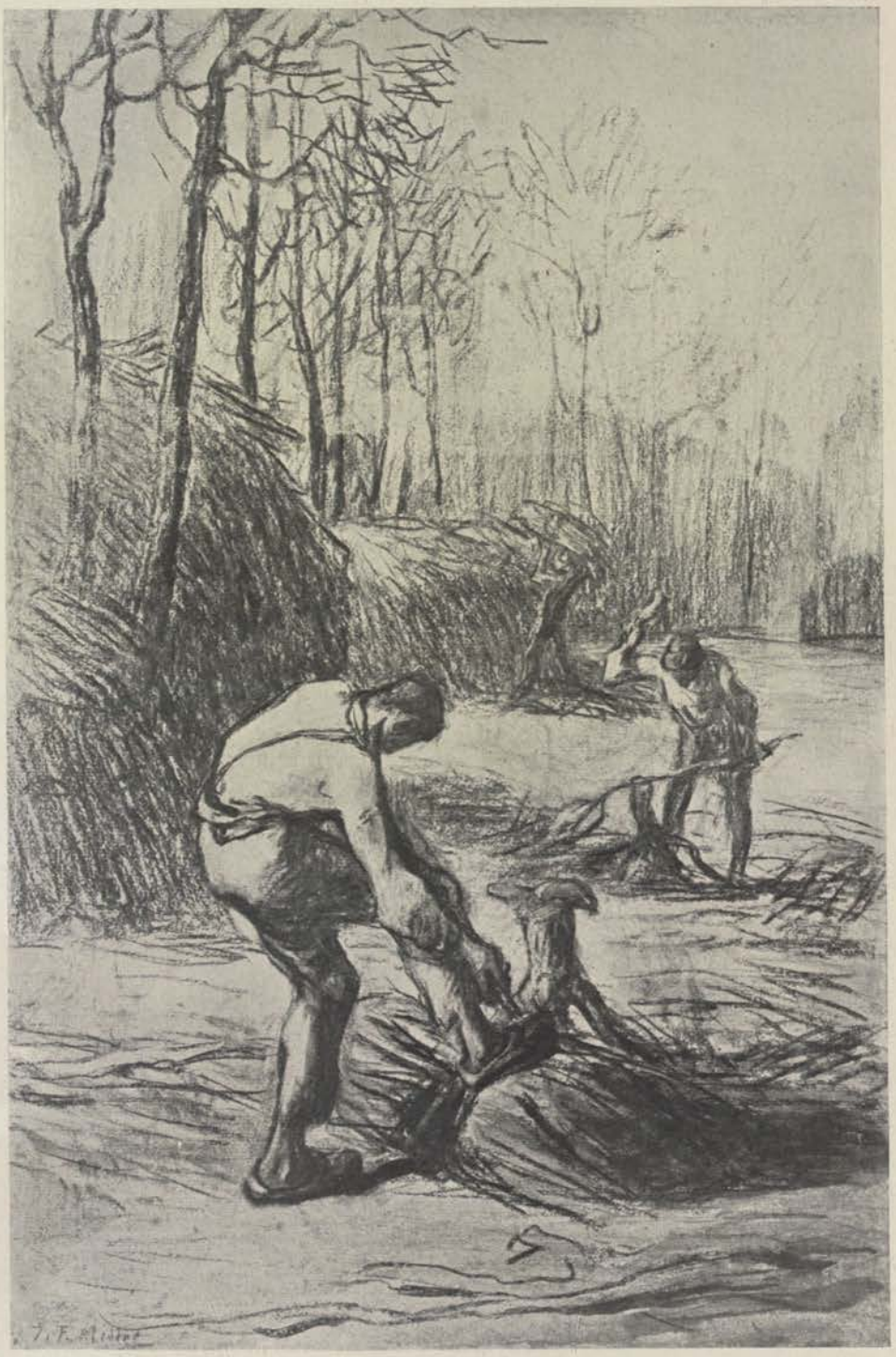
FIRE-ENGINE OF 1860. LENT BY MESSRS. MERRYWEATHER

" MADONNA AND CHILD WITH ST. JOHN " (WOOD) BY PIER FRANCESCO FIORENTINO. PURCHASED

(From a photograph lent by Messrs. Knoedler & Co.)

"MRS. GEORGE KINNEAR" (CANVAS). BY SIR HENRY RAEBURN, R.A. BEQUEATHED BY MISS KINNEAR

"A BORDER CASTLE" (CANVAS). BY J. C. WINTOUR, A.R.S.A. BEQUEATHED BY MR. ARCHIBALD SMITH

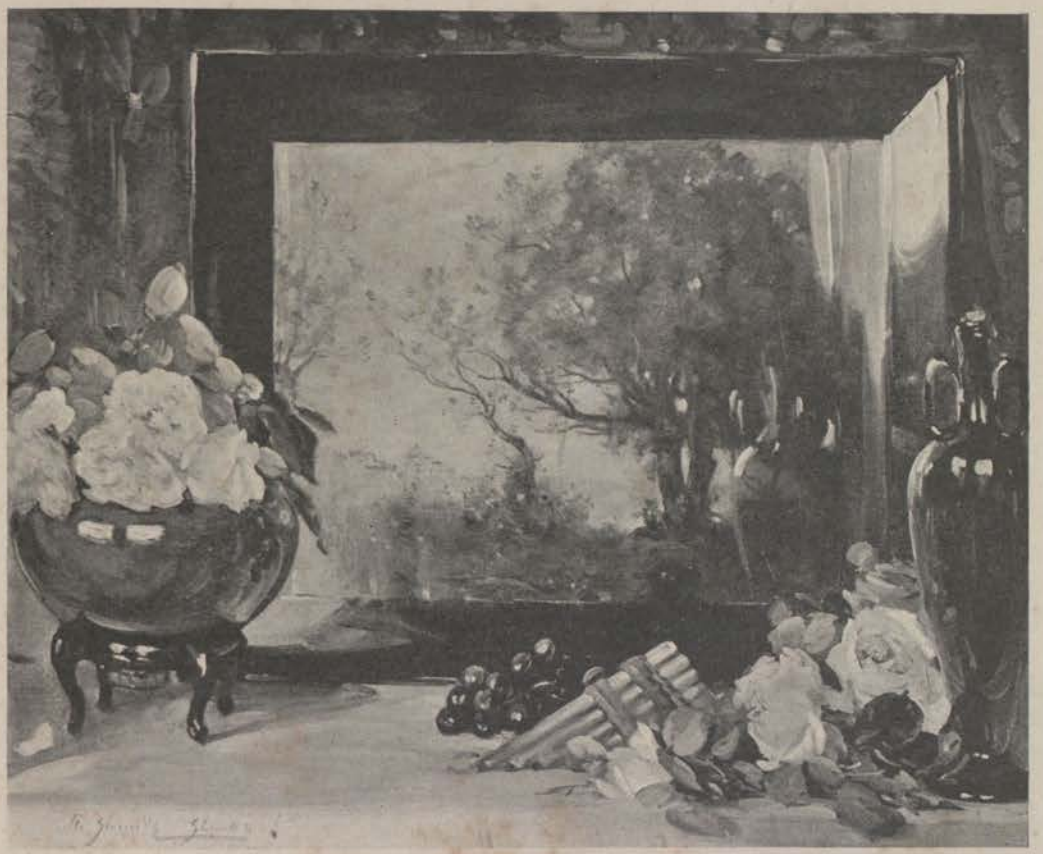


"THE WOOD-CHOPPERS" (DRAWING) BY J. F. MILLET. PURCHASED

(From a photograph lent by Mr. D. Croal Thomson)

"THE VIRGIN AND CHILD AND ST. ANNE"
BY ALEXO FERNANDEZ. PURCHASED

" SCENES FROM THE LIFE OF ST. AUGUSTINE " (WOOD)
BY THE MASTER OF THE ST. AUGUSTINE LEGEND
PURCHASED



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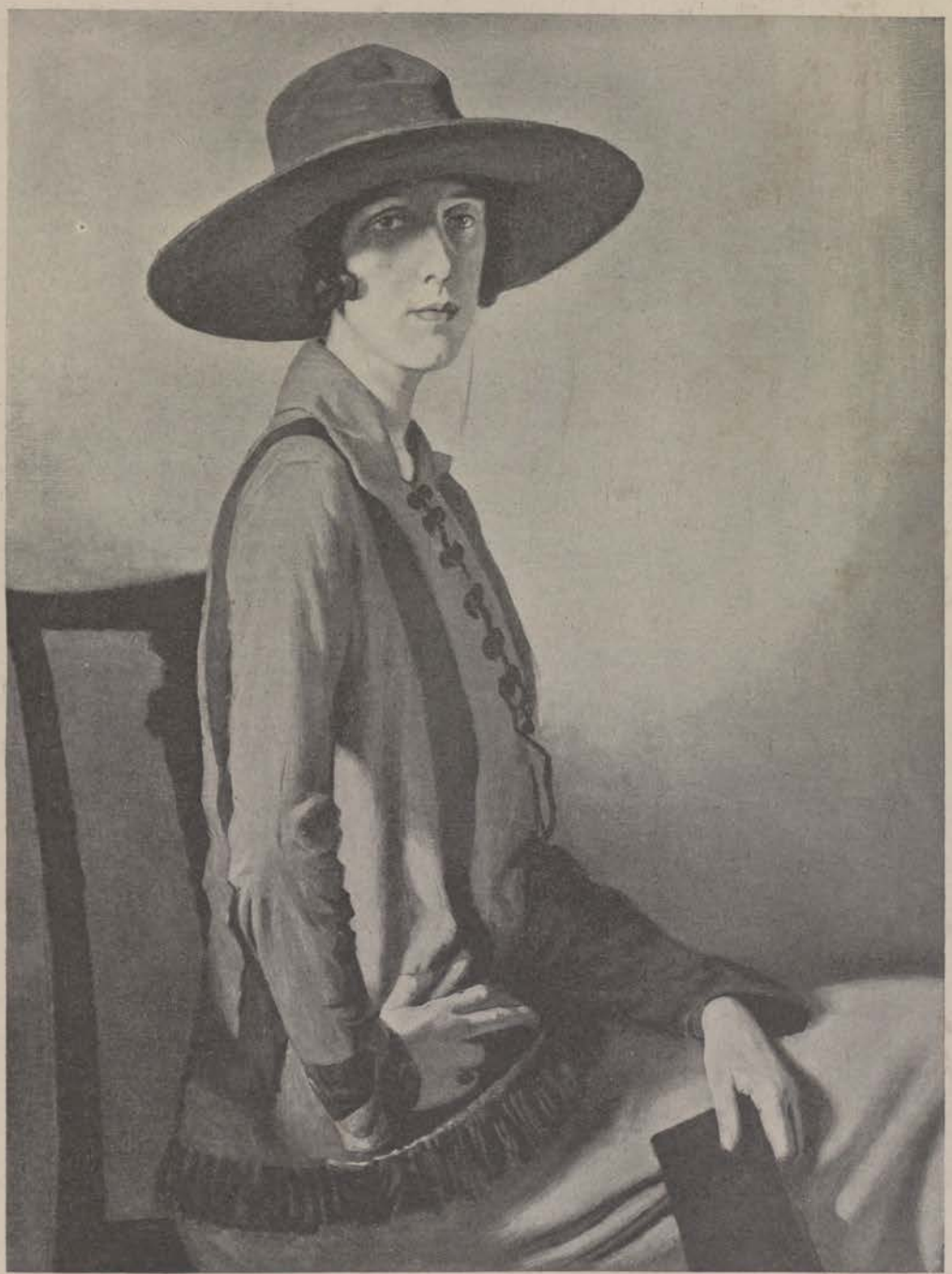
"THE PIPES OF PAN" (CANVAS). BY SOMERVILLE SHANKS. PURCHASED

"ROSES AND MY MORNING WALK" (CANVAS) BY HUGH MUNRO. PURCHASED

(Reproduced by permission of The Corporation of Glasgow)

(Reproduced by permission of The Corporation of Glasgow)

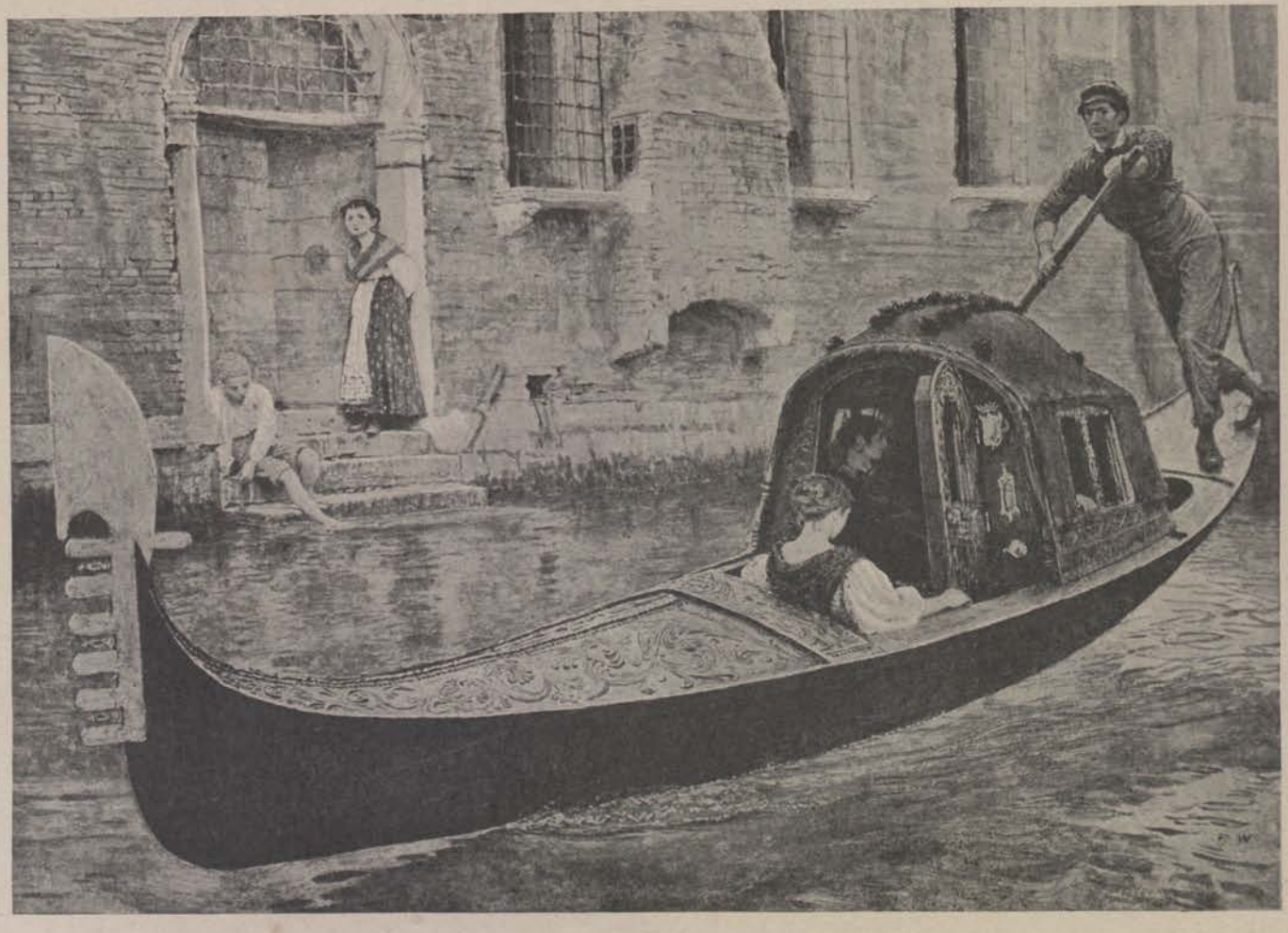
" THE MIRROR " (CANVAS). BY A. R. LAING. PURCHASED



(Reproduced by permission of The Corporation of Glasgow)

"THE LADY WITH A RED HAT" (CANVAS) BY WILLIAM STRANG, A.R.A. PURCHASED

MEDIÆVAL ALMS DISHES, BRASS XV. AND XVI. CENTURIES. LENT BY MR. LEONARD GOW



"THE GONDOLA" (WATER-COLOUR). BY FRED. WALKER A.R.A. PRESENTED BY THE RT. HON. AUSTEN CHAMBERLAIN

(Reproduced by permission of The Corporation of Birmingham)

(Reproduced by permission of The Corporation of Birmingham)

"PORTSMOUTH" (WATER-COLOUR). BY WILLIAM CALLOW, R.W.S. PRESENTED BY MRS. A. T. KEEN

(Reproduced by permission of The Corporation of Birmingham)

" SELLING FISH : SCENE ON THE WELSH COAST " (CANVAS) BY R. P. BONINGTON. PALMER PHILLIPS BEQUEST

(*Reproduced by permission of The Corporation of Birmingham*)

"BREAKFASTS FOR THE PORTH" (CANVAS). BY J. C. HOOK, R.A.
BEQUEATHED BY THE RT. HON. WILLIAM KENRICK

" ATALANTA " (MARBLE). BY F. DERWENT WOOD, R.A.
PRESENTED BY THE NATIONAL ART-COLLECTIONS FUND

(Reproduced by permission of The Corporation of Manchester)

(*Reproduced by permission of The Corporation of Liverpool*)

"WINTER IN AYRSHIRE." (CANVAS). BY GEORGE HOUSTON, R.S.A. PURCHASED

"THE BEACH" (CANVAS). BY LAURA KNIGHT, A.R.W.S. PURCHASED

(Reproduced by permission of The Corporation of Newcastle-upon-Tyne)

"THE LADY OF THE CARNATION" (CANVAS). BY FRA. H. NEWBERY. PURCHASED THROUGH THE WILLIAM GLOVER FUND

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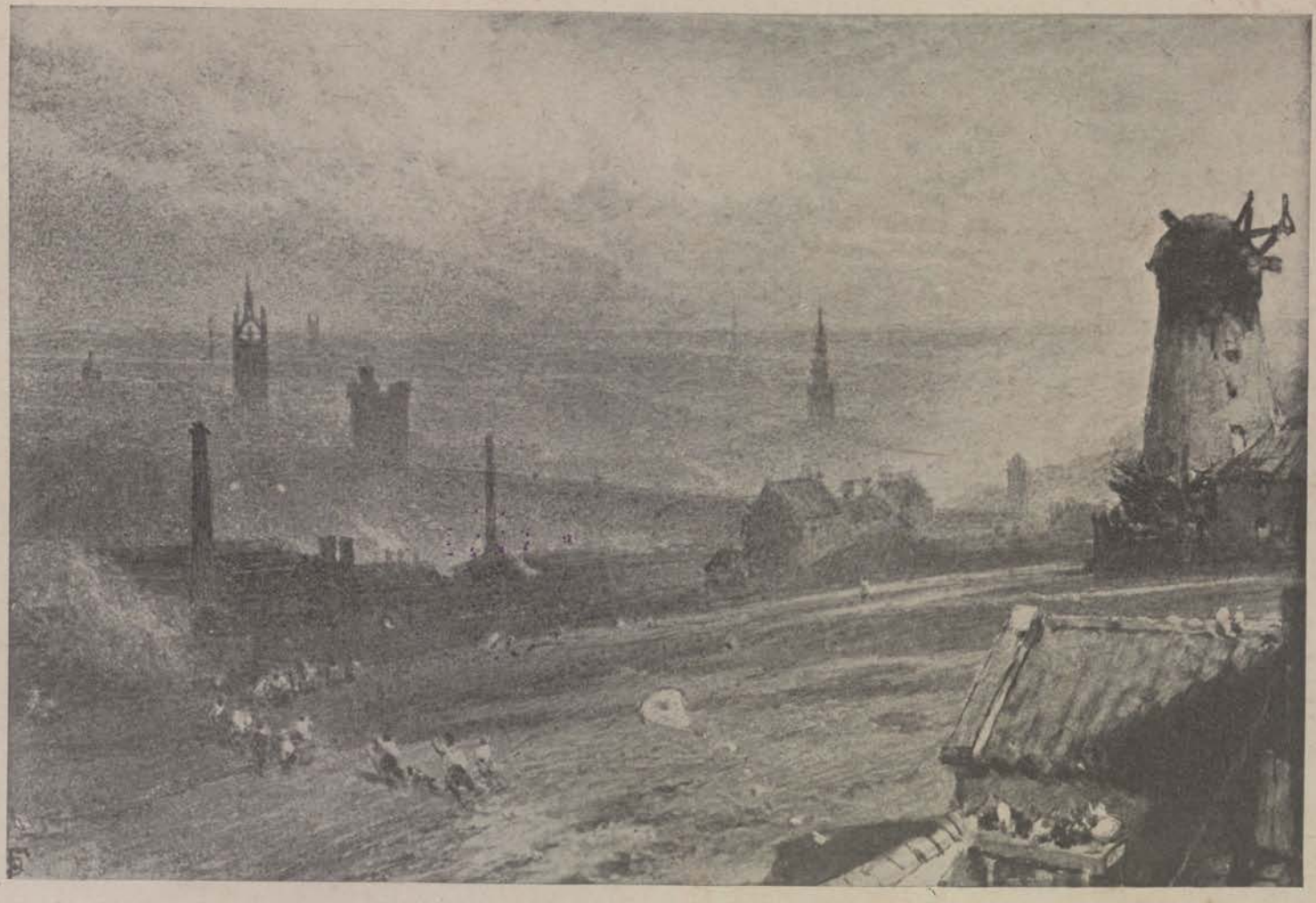

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